

Master Photography

MARCH/APRIL 2015 • £7.95

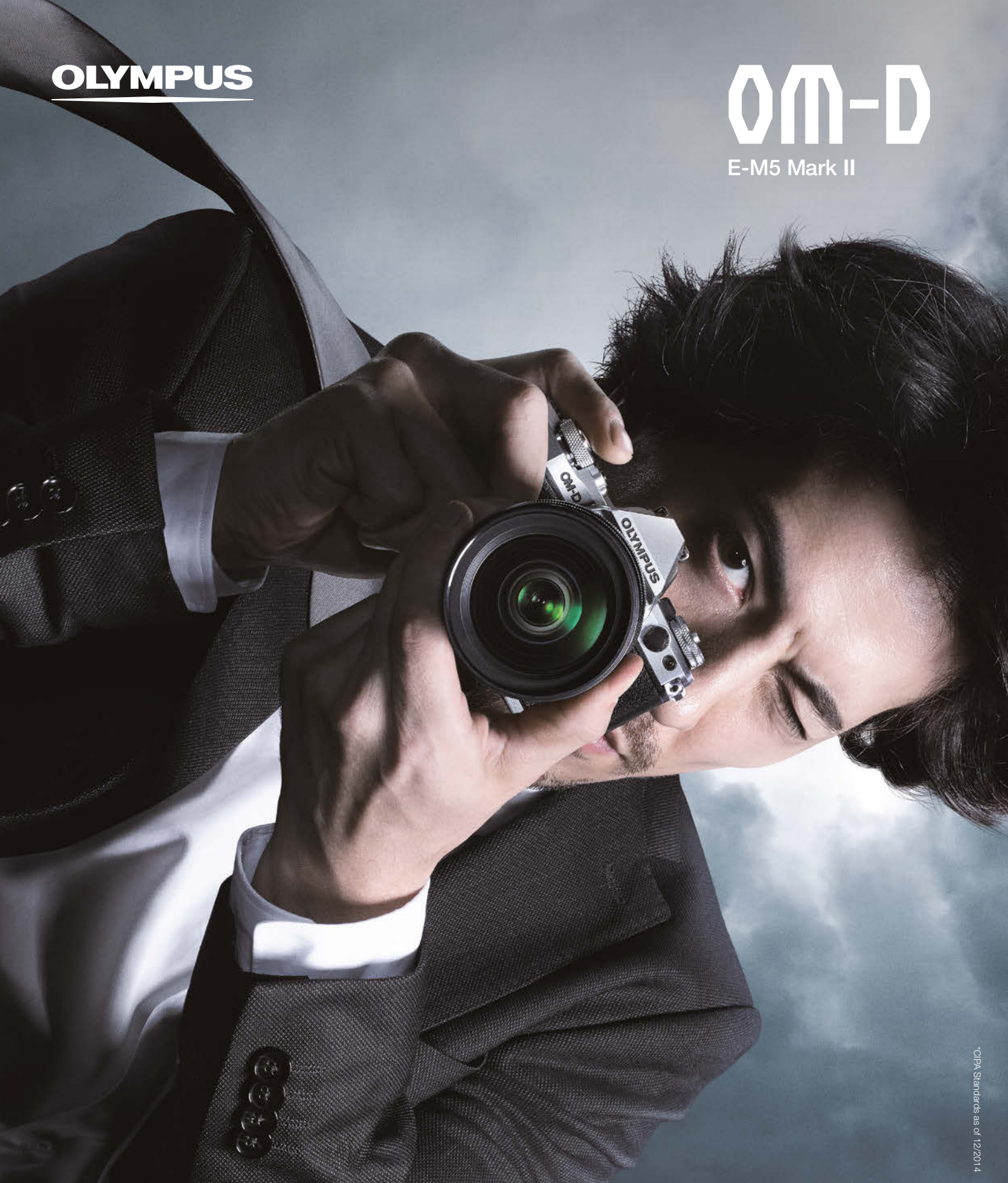


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Master Photography

Vol 11 No 6 • March/April 2015



Cover: by MPA Fellow and 2014/15 Overseas Master Photographer of the Year, Keda Z. Feng

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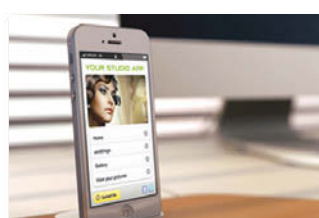
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Master Photography

From the Chairman and President

The Board of Directors along with Clare Louise, our CEO, recently spent a couple of days locked away discussing and, it has to be said, having the occasional disagreement over the plans for the future – not an easy task but productive.

At the very heart of the MPA are our qualifications. These drive the association and we are working to find more and better ways to educate buyers as to their value and to encourage them to seek out and use Qualified Master Photographers. In tandem with this, we are also reinvigorating our Mentoring programme so that there is increased development opportunity for everyone who wants it at every level, with online tools and improved feedback – as well as a programme of training judges and mentors.

We are building a brand new website to replace our old, hacked one – with individual photographer profile pages and image portfolios, along with client search tools that will provide the ability to drive prospective customers to our members.

It has not been easy since the website we inherited had to be taken down (it contained vast quantities of undocumented bespoke code and, ultimately, was a data security risk) and so we are grasping the opportunity to start again, building something that truly provides the functionality you and our trade partners need.

I could continue to enthuse about coming National Seminars, the Cherubs programme, the MPA Awards 2015/16 and The Photography Show... but I am more excited about the overall future of the MPA than anything else.

If you want to contact me directly, you can always email me on paul@thempa.com – I promise I will always respond even if I don't always know the answer.

– Paul Wilkinson FMPA FBIPP FSWPP, National Chair



Over the last decade, our industry has seen significant changes, some good and some bad. The advent of digital capture has allowed us greater freedom in our work – however, the prices we were charging several years ago have been driven down, due in part to the increased number of photographers joining our industry many of whom seem to be prepared to work for little or no profit.

This is a situation we need to reverse, and a way forward for the Association could be to offer solid guidance in the form of seminars on how to create and sustain a viable and profitable business for those photographers who are entering their first year with the MPA with the intention of working towards their qualifications.

Now, this brings me nicely to every photographer's need for continual self development. I think one of the most important aspects is to develop and rehearse your craft – by attending workshops and seminars, reading photographic monographs, undertaking personal projects – and submitting a qualifications panel. Focus and direction can be helped by selecting a suitable mentor whose work you admire.

At The Photography Show Trevor and I have been invited on to be available to chat to you about any of this on the MPA stand on Saturday 21st April between 12 noon and 2.30pm. Later on, catch us on the Live Stage between 3.30 and 4pm with a presentation for the MPA.

– Faye Yerbury FMPA FRPS FSWP, President





Focal length: 44mm Exposure: F/13 1/250 sec ISO320



Brilliant Evolution 28-300mm F/3.5-6.3 Di VC PZD

A lens that's lighter and more compact, but also smarter. Tamron, the pioneer in designing high-performance long-range zoom lenses, has created this brilliant new all-in-one™ zoom lens as the latest achievement in its signature programme of optical evolution.

 www.facebook.com/TamronUK

This Di-series lens is designed for digital SLR cameras and is furnished with a flower-shaped lens hood. Compatible mounts: Canon, Nikon, Sony*

*The Sony mount does not include VC since Sony digital SLR bodies include built-in image stabilisation functionality.

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EVENTS DIARY

March 8th 2015

The London Photograph Fair
Bloomsbury Holiday Inn, Coram
Street, London WC1N 1HT
11am-4pm, admission: £5
www.photofair.co.uk

March 21st-24th 2015

The Photography Show
NEC Birmingham
www.photographyshow.com

April 21st 2015

Photovision Roadshow
Royal Highland Showground
Edinburgh, Scotland
www.forwardevents.co.uk

April 26th 2015

Photofest Ireland 2015
Crowne Plaza Hotel Conference
Centre, Santry, Dublin Airport
www.photofestireland.com

May 12th 2015

Photovision Roadshow
Wigan, DW Stadium
www.forwardevents.co.uk

May 14th-16th 2015

London Photo Festival
www.londonphotofestival.org

May 17th-19th 2015

London Bridal Fashion Week
Old Billingsgate, London
www.londonbridalfashionweek.com

June 10th 2015

Photovision Roadshow
Royal Windsor Racecourse
www.forwardevents.co.uk

July 4th-Sept 20th 2015

Les Rencontres d'Arles
Arles, France
www.rencontres-arles.com

August 29th-Sept 13th 2015

Visa pour l'Image
Perpignan
www.visapourlimage.com

October 18th 2015

Hinckley Island Hotel,
Leicestershire
The annual Master Photography
Awards exhibition, trade show,
seminars and dinner
www.mpaawards.co.uk



Shooting star

NIKON has introduced a new version of the D810 with special functions for astrophotography. The D810A has a redesigned infrared (IR) cut filter, making it four times more sensitive to the H-alpha spectral line (a wavelength c. 656 nm). For the first time with a Nikon, the true colour of nebulae that emit on the hydrogen-alpha wavelength can be captured without the need to modify the camera.

Nikon says that the uses are not limited to telescope use, and the sensitivity spike improves 'starfields and star landscapes'.

The RRP is £2,999.99 body only and the camera will be available from the end of May.
www.nikon.co.uk

Clamp your cam to almost any strap



CPTECH have an innovative camera holster specifically designed for mirrorless, bridge and compact cameras. The UNO's design is centred around their quick release plate system, holding up to 5kg, Arca compatible. The U-bolt connecting system allows the holder to be secured to backpacks, bags and belts. A safety switch ensures the camera remains locked in and the design means the lens is kept vertical. From Just Ltd of Swindon, RRP inc vat: £36.95

<http://bit.ly/1C41Ii9>



More power on location

ELINCHROM has announced a new portable, li-ion battery powered twin head location flash improving on the already popular Quadra Ranger RX Hybrid.

The ELB 400 has the same 400Ws pack power, but offers 20% faster recycling (1.6s instead of 2.0s full power) and higher capacity with 350 400Ws fast mode 'pops' instead of 280.

The minimum power setting has been made 0.3LV lower, and a new battery management system can recover deep-discharged li-ion cells.



A new generation Skyport transceiver is built in, and a new OLED display shows the status and allows intuitive control.

New Creative modes include Strobo, Delay and Sequence (functions introduced in the ELC range of mains powered studio monoblocs).

The new heads are called Action (for fast duration) and Pro. The Pro heads are compatible with hypersync techniques using Pocket Wizard or similar HSS compatible wireless triggering. See our article by Richard Bradbury, page 25.

There will be four different portable kits available, with one Action or Pro head, or two Action or Pro heads respectively. The option of lead-acid battery packs doesn't apply to the new generator.

www.elinchrom.com

Fotospeed prizes



TO MARK the launch of a range of four papers selected by 'Signature' name, Fotospeed are holding a photo competition. The papers (see advertisement on page 47) are endorsed by Joe Cornish, Trevor & Faye Yerbury, John Swannell and Charlie Waite. Four winners will receive a signed frame print from one these four – worth around £1,500 each; have their own winning picture professionally framed and printed on Fotospeed Signature; and receive a £100 Fotospeed voucher. Email: signature@fotospeed.com to receive your entry pack.

Sigma's classic wide dp0



HERE'S OUR dream street camera – the new Sigma dp0 Quattro with 14mm f4 lens (equivalent to a 21mm lens on FF) matched to the Foveon 16 megapixel sensor. The lens features four FLD elements, two SLD elements and two aspheric lenses, including a wide double-sided aspheric lens. In short – it's likely to be the 21st equivalent of the Brooks Veriwide or Jean-Loup Sieff's Leica...

www.sigma-imaging-uk.com



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Photograph © John Baikie ABIPP ASWPP LMPA printed on Fujicolor Crystal Archive by One Vision Imaging

“Colour, sharpness and saturation is all spot on, and results are incredibly consistent. That’s exactly what I need and, in my opinion, silver halide is still by far the best print technology around.”

– John Baikie

Fujicolor Crystal Archive Digital Pearl is a paper with fine visual acutance and full saturation, praised by photographers for whiter than white highlights, vibrant colour and superb shadow detail. Developed for use with all mini labs and medium to large-scale printer systems, Crystal Archive Digital Pearl is a silver halide paper containing pearl mica pigments and metal oxides which combine to give purer whites and sharper, better-defined highlights. Optimised for digital systems, the paper has a thicker base and higher stiffness for a high-quality look and feel.

With superb archival permanence, images printed on Crystal Archive Digital Pearl will look as fresh in the future as the day they were taken. Portrait and wedding photographers will find the paper ideally suited for albums and display prints and will marvel at the high level of detail and colour achieved. This is a paper which defies the ageing process. Your clients will love you for it.

Other papers in the Fujifilm Professional Paper Range

- Fujifilm Crystal Archive Type II
- Fujifilm Crystal Archive SUPREME
- Fujifilm Crystal Archive DPII
- Fujifilm Crystal Archive DP TRANS
- Fujifilm Crystal Archive FUJITRANS
- Fujifilm Crystal Archive FUJIFLEX
- Fujifilm Crystal Archive ALBUM PAPER
- Fujifilm Crystal Archive WRITEABLE

For more information on the full range or to request a sample print please call Peter Wington on 01234 572138, or email: photoimaging@fuji.co.uk or visit www.fujifilm.eu/uk/products/photofinishing/photographic-paper/



C-type prints from your Instagram images? Certainly, sir...

This is the most photographed age ever. Did you know that Justin Bieber has over twenty million followers on Instagram, the online photo-sharing service? Twenty million.

Kim Kardashian (she's billed as an American social media personality) languishes in the Canadian singer's slipstream with a mere eighteen million.

But despite the myriads of images now captured every minute of every day worldwide, some say the digital photo-industry picture isn't so rosy. A growing band of imaging pundits lament that photography itself is losing/ has lost, some of its allure. It's perhaps not quite so special anymore?

A while back even Adobe ran a discussion group asking the question: *Is digital all tech and no talent?*

So, is a knowledge of aperture, exposure and light settings still an art form to be cherished – or are auto-settings, quick fixes and 'total Photoshop' the only future?

Time for a rewind?

There's a recently launched app called *Zencam* – described by its makers as a 'mindful disposable camera.' It features digital rolls of film. Pictures captured on this 'film', on which users have just twenty 'exposure' opportunities, can't be seen until they're developed – you know, just like the good old days.

The idea is to get photographers – who these days are so used to capturing limitless numbers of shots digitally – to slow down and think a lot more about what they are taking.

But whether digital or analogue at the point of capture, the imaging industry is still proving that evolution can be a hybrid model.



'Fujifilm Crystal Archive is our most popular product line. Photographers love it' – Steve Macleod, creative director, Metro Imaging

Back in the glory days of film prolabs like East London-based **Metro Imaging** were processing 8,000-10,000 rolls every 24 hours – and needed a 300-strong staff to cope.

Today a workforce of just 30 experts – highly-trained operators and printers, enable this highly innovative and adaptive 35 year old imaging ship to cruise comfortably in the merged waters of both digital and analogue. And today Metro is a truly global brand.

Says Metro Imaging creative director Steve Macleod: "Just over a decade ago, when everyone went wholesale digital, businesses like ours had to adjust. There seemed to be less need for a photographic lab because fewer prints were being made."

"The bottom just dropped out of the commercial, advertising and editorial market – but we have

evolved and adapted. We have ended up with a smaller business but it's much more global. Our staff understands technology in terms of file transfers, email, social media – all imperative elements of our business today. The majority were formerly analogue printers but now they are Photoshop printers. They have exactly the same sensibility and mindset but now collaboration is the default position. Now we work more in conjunction with photographers as a service-based enterprise. It's very much a two-way sharing of ideas."

"We used to be so Londo-centric. You'd drop off a bag of film, get your clip test, hang around to pick up your film, get your contacts done – then off you skipped to your picture editor. Labs then were very physical entities. These days we are just as likely to be installing a photo-exhibition in Beijing or New York.

We work with many international photographers who need high quality prints for UK shows and galleries – but most of them will never even come to the lab front door. Our blossoming **MetroPrint** online option means our customers can access all the services available under the Metro Imaging prolab banner – but facilitated wherever you happen to be in the world.

So you could have a 10ft by 6ft Lightjet print by going online with MetroPrint – at exactly the same quality levels as if you walked through our front door with a file. It's Metro Imaging – but from your own office – and available 24/7 across the globe."

Metro has a long history of working with A-List shooters – but now the demographic has widened.

Steve explains: "We don't believe knowledge should be exclusive, we are advisors and mentors – we've been running our own mentoring programme for the past nine years. We inform people about scanning and film processing and the different types of print media – and we demonstrate what the effect will be of mounting something in a particular way. And we do this for professionals and amateurs alike.

Analogue versus digital – a 'do or die' scenario?

Says Steve: "I believe there is continuing room for both. I don't think one will kill the other – it's now a marriage of convenience between the two. We are working now with a demographic that is much less formal photography based. Photography is seen differently and not restricted by what you see through a camera – thanks to digital. Today we are just as likely to be working with a sculptor who uses photography, as we are with a fine art shooter.

This is why we embrace direct media now – using slate, wood, glass etc to present photography in new ways – and of course 3D printing is already here."

He adds: "But we are seeing a huge willingness for people to make print and explore new avenues. **Fujifilm Crystal Archive** is our most popular product line. Photographers love it.

"The matte version is our No 1 standard stock paper – from Instagram to exhibition printing you will find Fujifilm silver halide papers on our **Lambda** or **Lightjet** printers on any given day. And we are one of very few outlets who do real photographic prints from Instagram – we have our own app. Recently we had a gang of Instagrammers in to discuss





how they could best convert their images to print as C-Types."

"These people just shoot on iPhone or Android – but they might have hundreds of thousands of followers. They might be dentists or architects or entrepreneurs – they just love shooting on their smartphones and printing on quality photographic paper."

Metro research shows that their photographer customers love Fujifilm Crystal Archive because it has a legacy. It has continuity.

Notes Steve: "They simply depend on it – and they know there will never be any deviation in quality from batch to batch. Additionally, its amazing archival quality is very important. Many of our clients are printing exhibition quality works that target museums, exhibitions, and private and public collections – so they need guaranteed consistency and stability. Crystal Archive is the backstop – it has the industry name and weight behind it."

London -based photographer Dan Holdsworth exhibits his work internationally and is world-acclaimed for his stunning

For more information on the Fujifilm professional paper range or to request a sample print call Peter Wigington on 01234 572138, or email: photoimaging@fuji.co.uk



Photograph of Dan at work courtesy of Audemars Piguet

'Fujifilm C-Type papers render very beautifully a powerful material sense of light and colour and as such are a component that I choose to make integral to my image production' – Dan Holdsworth

'otherworldly' imagery – exploiting eerie lighting effects, as in *Hyperborea 06* (featured on this page) a C-Type 152 x 122cm showing The Northern Lights, shot in Iceland.

Says Dan: "Fujifilm C-Type papers render very beautifully a powerful material sense of light

and colour and as such are a component that I choose to make integral to my image production."

Silver halide papers are big business at Metro – but the lab is more concerned about supply than demand. Says Steve, who has a Master's degree in photography and chemistry theory: "Of course

we have concerns about future supply – the global cost of the commodities involved, silver and gelatin. Whenever you make a commodity of a base material it will fluctuate with the markets – but we are delighted that Fujifilm are still backing silver halide papers 100%.

"It was great to see them at photokina coming forward and announcing plans for new silver halide solutions. It's a process that has been in the darkroom since the Year Dot and what we have done as a business is bring it out of the darkroom and merge it into the digital age. These are papers photographers can relate to.

"There will come a point where dry technologies will become cheaper than silver halide but we are not there yet. We are taking this provenance material and using it for contemporary methods of working. As long as it remains so will we."



www.metroimaging.co.uk
www.danholdsworth.com
 Video interview with Dan created by Audemars Piguet:
<http://youtu.be/zxujTmcwebo>

Higher resolution from Canon and Olympus

JUST when you thought your latest round of 36 megapixel camera buying – and system switching – was over, Pentax moved in and dropped the price of 50 megapixel medium format.

Now Canon strikes back, at a very affordable 50 megapixel sub-£3,000 RRP, with new **EOS 5DS** model (and 5DSR with anti-alias moderation for extra sharpness).



The camera will not be available until June and advance orders are already a sign that if you haven't got in the queue now, summer may be over before you start shooting with one of these.

The Olympus **OM-D EM-5 Mark II** builds on the E-M1 and E-M5. At £899 SRP for the body, it comes with a better 1/8000th capable shutter mechanism, is dust proof, splash-proof and now freeze proof. It also features 5-axis Image Stabilisation, combined with a 'heavily improved' video capability. With HDMI raw output and increased bit rate, it's now possible to record from 24fps to 60fps. The LCD is now a twist and turn touch screen.

To compete with Sony and Canon there is a **40MP high resolution shot mode** which captures eight subframes to produce one high-resolution file, taking 2.5 seconds to process, well suited to commercial and architectural photographers. The E-M5 additionally features Wi-Fi

smartphone remote control.

Olympus has announced a new 7-14mm lens for this summer, plus a forthcoming 'Pro' class 8mm fisheye lens with f1.8 aperture and an improved **M Zuiko Digital ED 14-150mm 1:4.0-5.6 II** (above).

We hope to test the Olympus 40 megapixel super-res function in due course.

The Canon hits an interesting price-point at £2,999.99 for the 5DS and £3,199.99 for the 'R' with enhanced fine detail.

Both will need good lenses – though 50 megapixels full frame is actually less pixel-level resolution than 20 megapixels APS-C which Canon offers with consumer lenses. A weather proofed full frame wide angle zoom **EF 11-24mm f4L USM** becomes the widest angle zoom ever offered for 36 x 24mm format, beating Sigma's long history of success with 12-24mm designs. SRP is £2,799.99, and this lens will be on the shelves this month – before The Photography Show.



After B1 – Profoto B2



PROFOTO has released a new system of compact off-camera flashes and lightshapers for location photography.

Since its release in 2013, the Profoto B1 wireless, battery powered head has combined the portability and ease-of-use of a speedlight with the performance of a professional monolight.

The new B2 is a lighter, even more portable model with a separate battery pack and head (both easily mounted on a single light stand). The pack can be shoulder or hip slung, and the head is small and light enough to be mounted on a camera bracket.

The B2 can be wirelessly controlled from the camera. It has TTL and offers HSS sync in conjunction with its dedicated AirTTL trigger transmitter.

Five times as powerful as the average speedlight, the B2 can be used with the entire range of Profoto Light Shaping Tools, with a new OCE range recommended for smaller size and lighter weight, speed and ease of mounting and use. They

include four new softboxes, a new Grid Kit, a new Snoot and a new Barndoor (above).

"Our ambition when we first started designing the Profoto Off-Camera Flash system was to create a solution that pushes the boundaries of what can be achieved on a fast and hectic on-location shoot," says Product Manager Johan Wiberg.

"We closely observed the needs of wedding and portrait photographers and decided to try to make their jobs a little easier. Now, looking at what we are offering, I dare say we've succeeded."

To show what the new system is capable of, Profoto asked some of the most renowned wedding and portrait photographers in the world to share their stories of working with the new B2 and the new OCF Light Shapers.

Watch their videos and read their stories at:

profoto.com/ontolightshaping

To learn more about more the new Off-Camera Flash system, please go to:

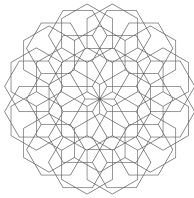
profoto.com/offcameraflash

Ilford introduces new fine art lines

ILFORD, available via distributor Tetenal, is due to launch five new **Fine Art Inkjet** papers at The Photography Show and is poised to reveal both the new papers and further plans for the future. Ilford experts will be on the Tetenal C101 Stand on Monday 23rd March.

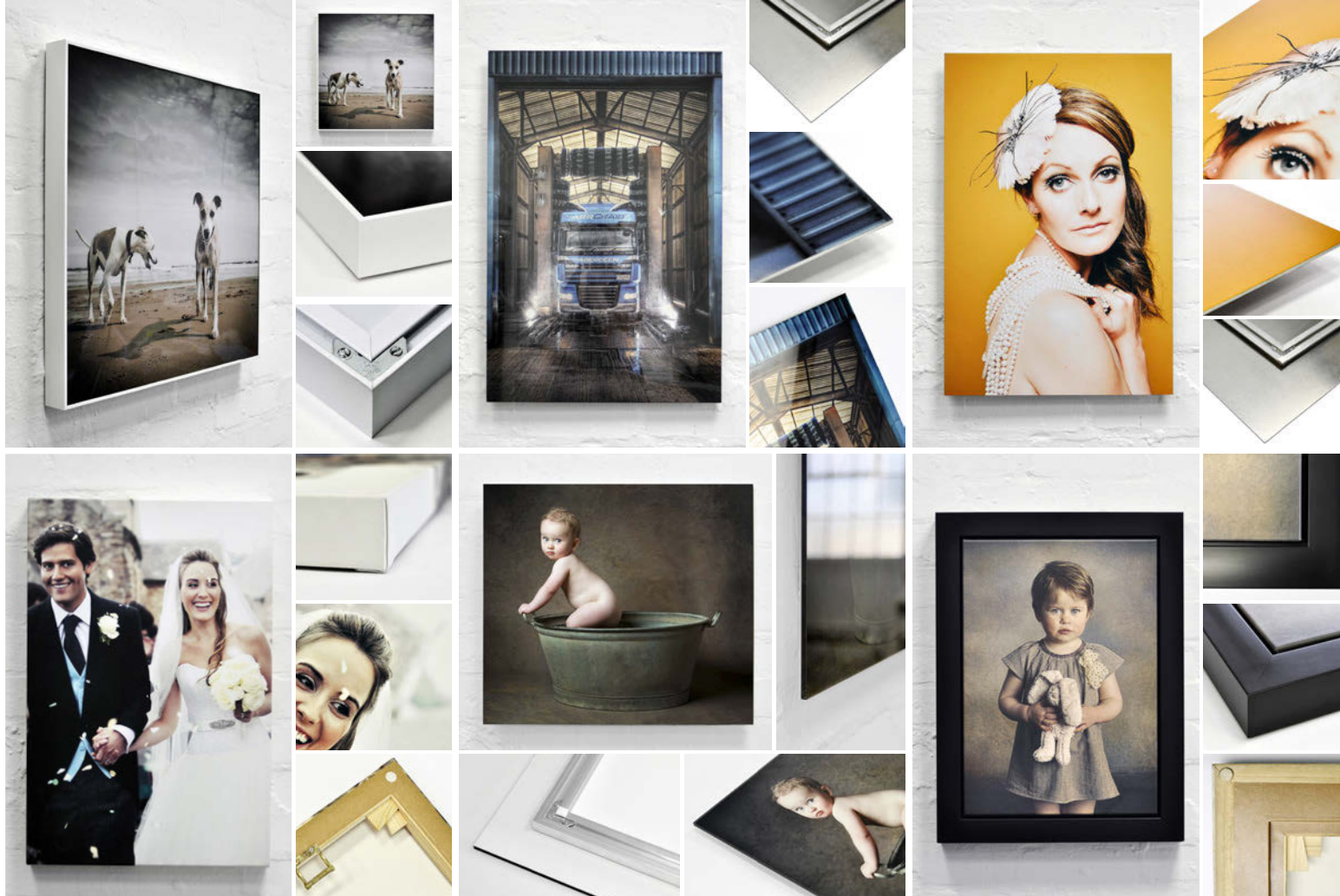
Prices and timing for new Sigma lenses

SIGMA tells us the **24mm f1.4 DG HSM A** lens will have an RRP of £799.99 including VAT. Canon mount: March. Nikon mount: April. The **150-500mm f5-6.3 DG OS HSM C** lens will have an RRP of £1,199.99. Canon mount: March. Nikon mount: May. Sony mount delivery for both: TBA



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Or call us on **020 3212 2024** and we'll be happy to help.



SEE YOU AT The Photography Show

MPA are on Stand B123
Icon Publications will be on Stand A92

21-24 MARCH 2015
THE NEC, BIRMINGHAM

The Photography Show returns to the NEC, Birmingham, for the second year since it took over the mantle of *Focus on Imaging*. It's pushed back the date even further – what was once a February show is now late March, when travel should be more reliable and the days are brighter for those wanting to buy the latest lens and get outside to check the results.

Billed as the largest UK event of its kind, it clocked up over 30,000 unique attendees (BPA audited) in 2014. The split was 12,367 pro/trade and 17,636 enthusiasts – not the expected three to one domination by the parka and backpack crowd.

Returning to the NEC from Saturday to Tuesday, March 21st to 24th, it is now located in Hall 5, the NEC's largest hall. A Food Gallery has been added within the hall with an image gallery in this area. Aisles have been widened and 84 new exhibitors added to the 200-plus line-up.

These include notable absences from last year Leica, Sony and Pentax (Ricoh Imaging).

The show will see the return of the Super Stage with a new line-up featuring Martin Parr, Don McCullin, Mary Ellen Walker, Susan Meiselas, Tim Flach, Tom Stoddart, Michael Kenna, Simon Norfolk, and Lynsey Addario.

Pro focus

The organisers have planned plenty of education and networking opportunities for professional and trade visitors. The focus is on both the business and art of professional photography:

Professional Conference – a half-day conference on Monday and Tuesday for



Our pictures show the style, the buzz and the warm welcome on MPA's first ever stand at The Photography Show in 2014. Thanks to the generous support of the industry and image display sponsors The Print Foundry you'll find this year's stand packs even more appeal. This year it's as easy as one, two, three... B123 or be left behind!

COME TO MPA STAND B123 FOR THREE THEMED DAYS OF PERSONAL ATTENTION TO YOUR BUSINESS DEVELOPMENT

1 – QUALIFICATIONS Sunday 22nd

- Raise your standards – gain a recognised professional LMPA qualification from the industry leaders.
- Meet our respected Qualifications team.
- Over 60 years' experience in qualifying professionals.

2 – MENTORING Monday 23rd

- Wondering if you are ready to take professional qualifications further?
- Bring your portfolio for professional mentoring from qualified assessors.
- Meet our team for advice on your next steps.

3 – COMPETITIONS Tuesday 24th

- Want to raise your public profile?
- Looking to enter the Master Photography Awards, but unsure what to enter?
- Bring a portfolio of your best images for advice from judges and past winners!

BUILDING YOUR PORTRAIT BUSINESS WITH CHERUBS

Join us on Monday and Tuesday of the show.

- Sit down with members who are making a success from our baby portrait promotion which has been running now for 23 years – a trusted household name.
- Find out what works for them and why they believe our Cherubs Portrait Programme not only helps them grow their business but improves their photography skills too.
- Find out how you can become a Cherubs Portrait Partner and join our team of successful Photographers... and drive quality customers to your door.



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STAND G3



STAND D101



STAND F81



STAND B21



STAND G105



STAND E81



STAND G81



STAND E88



STAND G61



STAND C101



STAND D21



STAND H72



STAND F45



STAND D61



STAND B82



STAND F52



STAND C41, B49



SIM GROUP: STAND 41
SIM LAB PLUS: STAND A60

professional photographers focusing on the business of photography and how to enhance your creativity. (additional ticket required).

Pro Happy Hour – for the last hour of the show on Saturday 21st and Sunday 22nd there will be a networking hour for professional photographers, a perfect opportunity to share ideas and challenges before heading for home.

Pro Networking Drinks – sponsored by 3XM Solution, on Monday 23rd from 5pm to 8pm a selection of top ten professionals will be delivering their top ten tips for their peers in a series of informal, fast paced presentations. This will be preceded and followed by networking drinks.

Build Your Creative Team – being a photographer is not just about taking amazing pictures. You also need to be able to style a shoot which includes finding the right model, makeup artist and hair stylist. This can be a daunting and frustrating process.

That's why the **Master Photographers Association** are bringing you a networking event like no other. This session is perfect if you want to meet and network with a range of models and stylists – the beauty of it is they're all in one place! This takes place in the **Bowens Lounge** on Monday 23rd from 4pm to 5pm.

The Bowens Lounge is exclusively for pro photographers and members of the imaging trade. Pro visitors can access the lounge with their show badge, taking a break from the busy show floor, catch up on some work or have meetings with friends and colleagues. Pro visitors also receive a free coffee voucher when they get their show badge in the post.

Universal appeal

On the **Live Stage** top photographers demonstrate how to tackle a diverse range of shoots, from unique challenging subjects to portrait, wedding and fashion.

Build Your Creative Team

Networking Session

Join the Master Photographers Association and meet a range of models, make up artists and hair stylists. This networking opportunity aims to bring you one step further to building your creative team and unleash the creativity that will take your shoots to the next level.

*Bring Your Portfolio

*Bring Your Business Cards

One to One speed sessions with like minded creatives looking to collaborate.

DATE 25th March 2015

TIME 16.00 – 17.00

LOCATION Bowens Lounge

Streetscape is a brand new open stage on the show floor with graffiti in an 'urban street setting'. Pro photographers will talk visitors through how to get the best out of their street photography.

IGPOTY Garden – as last year, there is a real garden on the show floor hosted by International Garden Photographer of the Year (IGPOTY) for visitors keen to practise macro and plant photography.

Behind the Lens – a seminar style theatre features professional photographers covering a diverse selection of genres and techniques.

Lomography Konstruktor Workshops – popular in 2014, this is a workshop where visitors can build their own analogue camera from scratch (additional ticket required, as you get to keep your finished camera).

Lomography Diana F+ Workshop – a workshop where visitors can test out a range of lenses and the instant print capabilities of the very hip Diana F+ camera.

Adobe Theatre will be where *Photoshop* and *Lightroom* experts talk visitors through the essential skills

needed to successfully edit photos.

For those entering the field of movies and especially the new world of 4K, there is a **Filmmaker Theatre** dedicated to film-making, giving visitors hints and tips on how to get the best out of the video function on their cameras.

Mobileography will be an open area on the show floor designed to demonstrate the ability of smartphones to create great photos.

DIY Framing & Mounting Workshops – this was another very popular practical training workshop last year. You can learn how to mount and frame your own pictures, with tips and advice on hand from the UK School of Framing (additional ticket required)

30 Under 30 is an exciting competition that identifies 30 emerging photographers aged between 18 and 30 internationally, recognising and providing a platform for burgeoning photographic talent. A gallery area will display the winning projects.

Please note you **MUST** book (right) by March 18th for free pro entry!



The Photography Show

21-24 MARCH 2015
THE NEC, BIRMINGHAM

Images courtesy of:



*The event that puts
you in the picture*



**The Photography Show is the UK's
largest gathering of photographers.
Join us this March and:**

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- Catch up with colleagues in the exclusive Bowens Lounge

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Saturday 21st 15.30–16.00 – Faye & Trevor Yerbury

Every pro was once an amateur, every master, once a beginner.

With a wonderful photographic career spanning over three decades Faye Yerbury FMPA FSWPP FRPS, current President of The Master Photographers Association, and Trevor Yerbury FMPA FSWPP FRPS share with you the skills and creative vision that has taken them on a journey to extraordinary. Faye and Trevor's wealth of passion and knowledge for photography comes in abundance, their shooting style and work adorning the walls of many collectors worldwide. Join the Yerburies in this session as they share a little insight into the heart of their image making, using people from the audience as their subjects, taking ordinary people, creating extraordinary imagery.



Monday 15.30–16.00 – Paul Wilkinson

FMPA FSWPP FBIP.

Multi UK award winner and Chair of The Master Photographers Association, Paul shares with us his photographic story from L to F and how mastering his skills through a journey of professional qualifications has taken him and his career to the pinnacle of photographic success. Paul's graceful approach and uncluttered eye create extraordinary images of ordinary people.



Sunday 22nd 12.30–13.00 – Steve Howdle FMPA ABIPP

Steve, lighting guru of the photographic industry, will share a series of shoot and tell images that will take your wedding portraits to a new level of excellence. Steve is a commercial, hair, beauty & fashion photographer with clients such as Babyliss and Toni & Guy. He will show you simple fashion lighting techniques that you can use in any environment, including weddings, to make your imagery stand out from the crowd.

Combining the simplicity of lighting techniques with the mastery of fashion Steve will show you *three simple shots* that can be mastered to advance your lighting skills, leave 'average' behind and explore your potential.



Tuesday 15.30–16.00 – Tobias Robins LMPA

There is an art to shooting newborns, and we see more and more demand for beautiful imagery of pregnancy and newborn babies filling our photographic diaries. In 2011 it was estimated 3.5 trillion photographs have been taken and an estimated 55% of those were of babies! Is it any wonder that newborn photography has become an art in its own right? Sharing with you some of the secrets of his success, Tobias will go through the key areas of a successful pregnancy shoot and how connecting with the client at the pregnancy stage will secure and grow your newborn photography business.

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The Photography Show

21-24 MARCH 2015
THE NEC, BIRMINGHAM

Time your visit to catch the Live Stage – FREE

Saturday March 21st

11.30-12.00hrs

One Flash, Two Flash, Three Flash, Four

Explore different light setups and how power settings can change the mood of an image. With John Denton, Contemporary Portrait Photographer.

12.30-13.00hrs

The Art of Wedding Photography Lighting

Join world-leading wedding photographer Jeff Ascough as he discusses light sources and the relationship between light and your subject.

15.30-16.00hrs

From Ordinary to Extraordinary

Join Faye and Trevor Yerbury as they take you on a journey of how to create the extraordinary from the ordinary.

16.30-17.00hrs

Become a Better Photographer in 3 Shots

Take your photography up a level in just 3 shots! With Mark Cleghorn, Portrait & Wedding Photographer.

Sunday March 22nd

11.30-12.00hrs

The Secrets of Food Photography Revealed

Discover how to use your camera to get incredible food shots and techniques you need to create mouthwatering images. With William Reavell, Food Photographer and Teacher.

12.30-13.00hrs



Look for this poster at The Photography Show. It is not just an informative lighting guide from The Flash Centre, it includes special offers from Aspire Photographic Training and Mark Cleghorn's The Photographer Academy. The reverse side is the best shot (we think) of the portrait subject 22 x 30" size.



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Shoot and Tell for Amazing Wedding Portraits

Take your wedding portraits to new levels and discover how to make your imagery stand out from the crowd. With Steve Howdle, Fashion Photographer.

14.30-15.00hrs

An Improvised Shoot with the Naked Photographer

This improvised shoot will demonstrate what can be achieved when you push your creativity to the limits. Adam Bronkhorst, Portrait, Wedding & Commercial Photographer.

15.30 - 16:00

The Art of Wedding Photography Lighting

Join world-leading wedding photographer Jeff Ascough as he discusses light sources and the relationship between light and your subject.

16.30-17.00hrs

Advanced One Light Set Ups

Explore the different techniques associated with a one light set up. Wayne Johns, Fashion, Beauty, Portrait & Advertising Photographer.

Monday March 23rd

11.30-12.00hrs

The Beauty of the Imperfection

Discover techniques for shooting creative portraits. Bert Stephani, Creative Portrait Photographer.

12.30-13.00hrs

Mastering your Photographic Skills

Paul Wilkinson, portrait photographer, shares his story and expert advice on how to take your photography to the pinnacle of photographic success.

14.30-15.00hrs

Advanced One Light Set Ups (see above)

Explore the different techniques associated with a one light set up. Wayne Johns, Fashion, Beauty, Portrait & Advertising Photographer.

15.30 - 16:00

The Descendants: a Historical Portrait Project

Explore Drew's fascinating project of recreated portraits of historical figures using their descendants and discover the techniques used to achieve amazing results. Drew Gardner, Photographer & Filmmaker.

16.30-17.00hrs

The Art of Wedding Photography Lighting (see above)

Tuesday March 24th

11.30-12.00hrs

Going Beyond the Bland

Explore professional styling and lighting and how it can create extraordinary results. Mark Cleghorn, Portrait & Wedding Photographer.

12.30-13.00hrs

The Art of Wedding Photography Lighting (see above)

14.30-15.00hrs

The Beauty of the Imperfection (see above)

15.30 - 16:00

The Art of Pregnancy and Newborn Photography

Explore the business of newborns with Tobias Robins, Newborn Photographer.

The Live Stage is completely free to enjoy. It's recommended you arrive 15 minutes early due to the popularity of these sessions. Seats are allocated on a first-come-first-served basis. Information given here is correct at the time of going to press, E&OE. The speakers are brought to you by MPA, The Societies, Canon, The Photographer Academy, The Photography Farm, Leica, Fujifilm, and Manfrotto.

The Photography Show app is available to download from

Apple Store:

<http://bit.ly/1CKIxzs>

Google Play Store:

<http://bit.ly/1v0kagc>

or via the app page:

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Tickets are currently available on sale, with **free entry for professionals** if you register by **March 18th 2015**. Find out more details at www.photographyshow.com on booking details.

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FISH ON THE OTHER SIDE OF THE BOAT!

Aspire and I are in the throes of our busiest window of time and I have a list of things to do that would make even the best in business nervous. A line up of trade events, lectures and open days all are on the marketing agenda. One question I frequently ask myself is 'how do you know when you have done enough? And is enough ever enough?'. I love every aspect of marketing with a passion; from the impact marketing has on the consumer through to the impact it has on the

already working effectively and what are you implementing that has not yet rewarded the business? Never be too harsh on yourself or your hard work, sometimes after trade events you simply have to be patient; not a trait that creatives are famous for, as we tend to want everything instantly. Patience is a blessing; remember clients may be inspired by your business and determined to visit, however the time may not be right for them yet, so be a little patient. My message is also to make sure you are

why using your database effectively is essential. Successful marketing activity needs implementing, repeating and never neglecting. Study and assess what is not working, if your gut told you at the time of choice, that it was a great idea, but the results didn't go as planned, bless the activity them move on! We'd all love the power of hindsight, and often wonder if only we had known this and that, but you didn't, you did your best for all the right reasons and it didn't work. Remember to move on at speed, change track and never dwell. Moving on to new ideas is important, don't get trapped in a rut or dwell for too long, as you're wasting your precious time.

Marketing is about making an effort on behalf of the business. Several 'marketing funnels' will build your business from blogging to social platforms, trade events, client recommendations and networking; this list is a long one. Your role for the business is to be sure you are doing enough, and to make sure what you are doing is effective enough. Don't throw your hope at advertising, it's expensive and does not create the best return. We are classed as 'social photographers', and the clue is in the title; socialise on behalf of the business visually. Your business needs to be visual in the marketplace, and there are so many methods that will help you.

Photographers often seek my marketing advice and the advice I give is always the same; study your marketing mix, as the answer is never with one single method, the answer to your success is held in a number of marketing methods. The trick is variety, don't place all of your eggs in



Catherine Connor, Managing Director of Aspire Photography Training, has created a training company with an international reputation for excellence. Over 3,000 photographers including some of the best in the business have travelled through the programmes designed by Aspire.

one basket as the old saying goes, it is too risky. Your mission this month as you head towards spring, is to assess your marketing. Question whether it is enough, and in my experience of marketing with a passion, it never appears to be enough. Never neglect the marketing; it is what is building your business. Your marketing activity should be like a rather large magnet, drawing clients all the time into the business. I have a saying for when you feel content with all that you're achieving, or if no new clients are appearing in your business; 'fish on a different side of the boat'. Marketing is a little like fishing, you have to be optimistic and determined, and the cloak you wear should be a positive and rather committed one too.

Good luck and happy fishing.



For more information see www-aspirephotographytraining.co.uk



"Every client that touches base with the business came from an influence that you triggered, your job is to find out what..."

development of the business. Yet when is it enough? Most will be reading this article because you crave more for your business; you're ambitious, determined and focused on all that is a possibility on the horizon. I am sure many more are also reading because you crave new clients, along with the security of maintaining the clients you have already worked hard for.

If you are considering the question 'when is enough, enough?' review the marketing activity you are doing already. What activity is

alert and use your database knowledge as a measure to monitor your success. Every client that touches base with the business came from an influence that you triggered, your job is to find out what those influences are. If clients are coming to you through recommendation, you need to know who is recommending your business. If the clients are coming into the business through Google+ or other sources make a note of it. Be diligent all the time to what is driving your business, what is making a difference; this is



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Georgia Bell is beautiful, that's plain to see – but she's also quick, very, very quick. Just a few years ago she was ranked number one in UK for 800 metres U17 women. She also does a pretty sharp 400 metres and is no stranger to cross country. She is now 21, and is competing with the big girls for a place in the U23 GB squad as a possible future Olympian. Georgia called me to ask if I could do some publicity shots for her. She's a BA Geography student at Birmingham University so I knew that she wasn't going to have much money... I had an idea!

It just so happened that one month before, I was shooting at an athletics stadium in Germany for an editorial client. We hired the stadium for the day and I had my faithful Elinchrom Ranger RX packs in play with a brief to create dynamic mixed light (flash/daylight) images. When it came to the action shots it quickly became obvious that the maximum sync speed of 1/200s offered by my Canon 5D MkIII was not going to cut it. To freeze a runner in full flight requires a shutter speed of at least 1/1000s and to get the kind of lighting that I like to see means using more than an on-camera speedlite set to the 'high speed sync' mode. Armed with my PocketWizards I resolved to enter the mysterious world of 'HyperSync'. I had a little experience of the techniques required and the shots worked well but the episode served to highlight the fact that I really hadn't done enough homework to feel in total control.

If your client has a limited budget then I think you have a choice. Either don't take the assignment, or treat it as a test for your book. I chose the latter with my objective being to nail the HyperSync thing and create an image combining a sports shooter's speedy credentials with a highly produced advertising finish.

I started in the studio by testing the required kit. I wanted to travel light and the lovely people at The Flash

RECIPROCITY

Getting photographers talking

LIGHTS CAMERA ACTION!

Continuing his regular column, Richard Bradbury FMPA explains how to shoot action shots with flash at shutter speeds faster than your maximum focal plane sync setting

The Ranger Quadra RX kit with li-ion battery and two heads is light enough to carry on flights, but with only 400Ws did not offer the output needed for PocketWizard's patented HyperSync technique which allows exposures faster than the normal X-sync speed



The best choice for the job – where battery power was essential – was my location flash of choice, the Elinchrom Ranger RX



This pack puts out almost four times as much light

Centre lent me a pretty little Elinchrom Quadra Hybrid RX pack to try for the day. Beautiful as they are, I quickly realized that the Quadras would not work for me on this occasion. One of the limiting factors of shooting with HyperSync is that you lose a lot of power, and I do mean a

lot – as much as two to three stops from the quoted guide numbers in fact. With the packs offering a maximum of 400Ws each they just didn't have the power to work on location and give me a reasonable aperture. For regular shoots the Quadras are quite exceptional and come with

built-in wireless RF SkyPort sync and tiny li-ion batteries. Each pack is literally smaller than my wife's new Furla handbag and weighs in, with a battery, at just 2kg (two bags of sugar!). A case with pack, two heads plus light shapers can be taken as hand luggage on a flight and 400Ws is more than enough for most location assignments.

By comparison the Elinchrom Ranger RX Speed packs are a little lardy weighing 8kg each and being more than twice the size of their miniature cousins. However, they do pack a punch with 1100Ws being nearly three times more powerful than the Quadras. Their seven-stop range is completely consistent and is adjustable in 1/10th increments. These are the location packs that I use commercially more than any other. I have travelled the world with them and they've been my trusted light source at -30°C in the wilds of Norway and in the pouring rain and mud of the Welsh bog snorkeling championships. Robust and reliable, I have kicked them over on the streets of New York and dropped one from nearly ten feet in a Colorado showground... unbreakable!

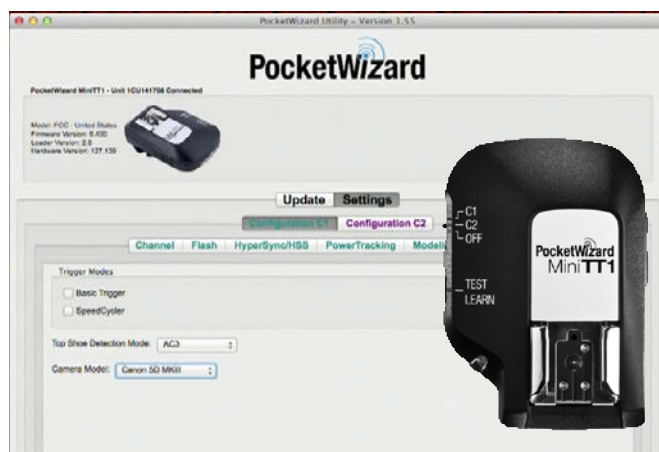
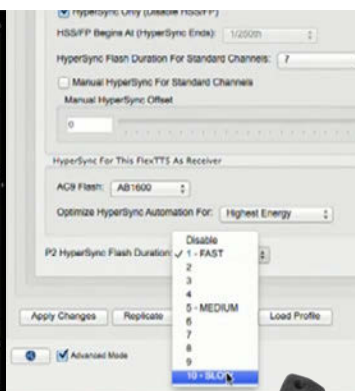
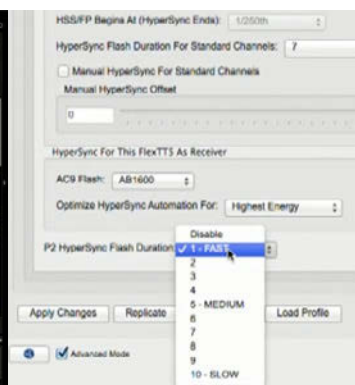
'Now for the science bit' – for any-one who is not familiar with the magical slight of hand that is HyperSync here's a quick lesson. The shutter on your digital SLR has two curtains which travel, vertically, one after the other. To synchronize with your flash unit the first curtain will rise to reveal the sensor, the flash will go bang and the second curtain will then rise up to cover the sensor again before both curtains are lowered back to their original position. All cameras are slightly different but in general this is possible at speeds up to about 1/200s. If you choose a shutter speed of 1/500s the second curtain will have to start traveling before the first is fully open so that it can achieve the faster speed. This gives the effect of an unexposed black bar appearing at the base of your flash image which gets larger, the faster

you go. This very quickly becomes totally unusable. Most of us have seen this effect after choosing the wrong shutter speed when shooting with on-camera speedlites.

The geniuses at **PocketWizard** worked out that it was possible to make fast shutter synchronization work as long as you got the timing right, but there is a price to pay. If you regard the flash as a very brief continuous light source then the letter-box shaped shutter opening that is travelling up the sensor at speed could act almost like a scanning back during 1/2000s of the flash output.

As flash units normally claim durations from 1/1000s to 1/6000s or less, how can you get 1/2000s of light? The answer is by using the tail of the flash output. Half the power may be delivered as a 1/1000s peak at full power, but the rest can form a surprising even tail lasting up to 1/100s. Depending on the flash, its tube and its power a plateau or level phase of output may be available at full power and if you can alter the timing of synchronisation precisely to place the 1/2000s transit time of your shutter within this level phase, you can use any shutter speed from 1/2000s to 1/8000s and get an even exposure.

The price you pay is power. Obviously you are never seeing the full flash on all of the sensor and you will normally lose from two stops with every flash, and considerable more as you increase the shutter speed, each step halving the light. It is also very difficult to totally lose the black bar effect or some evidence of shading. At best you are sometimes able to reduce the fall-off to a usable



Top and left: the HyperSync application used to work out optimum adjustment for PocketWizard and camera. MiniTT1 (left) and Flex TT5 transceiver units.

graduated neutral density factor with the available ambient light bleeding through the black. This gradually darkens the edge of the image. Set correctly, you can actually use this effect like a graduated ND filter to fade in the flash-illuminated elements of a shot while the sky, for example, remains unaffected. Using the HyperSync concept it is practical to shoot mixed flash/daylight images

effectively at speeds up to 1/2000s. Even faster speeds may be possible with very high power flash.

There is an alternative of course and that is to use leaf shutter lenses. The Hasselblad HD4-40 allows flash sync up to 1/8000s with the PhaseOne IQ series offering a staggering 1/16000s. Sony's RX1 and little RX10 match or exceed this, as do several Fujifilm models like the latest X-T1.

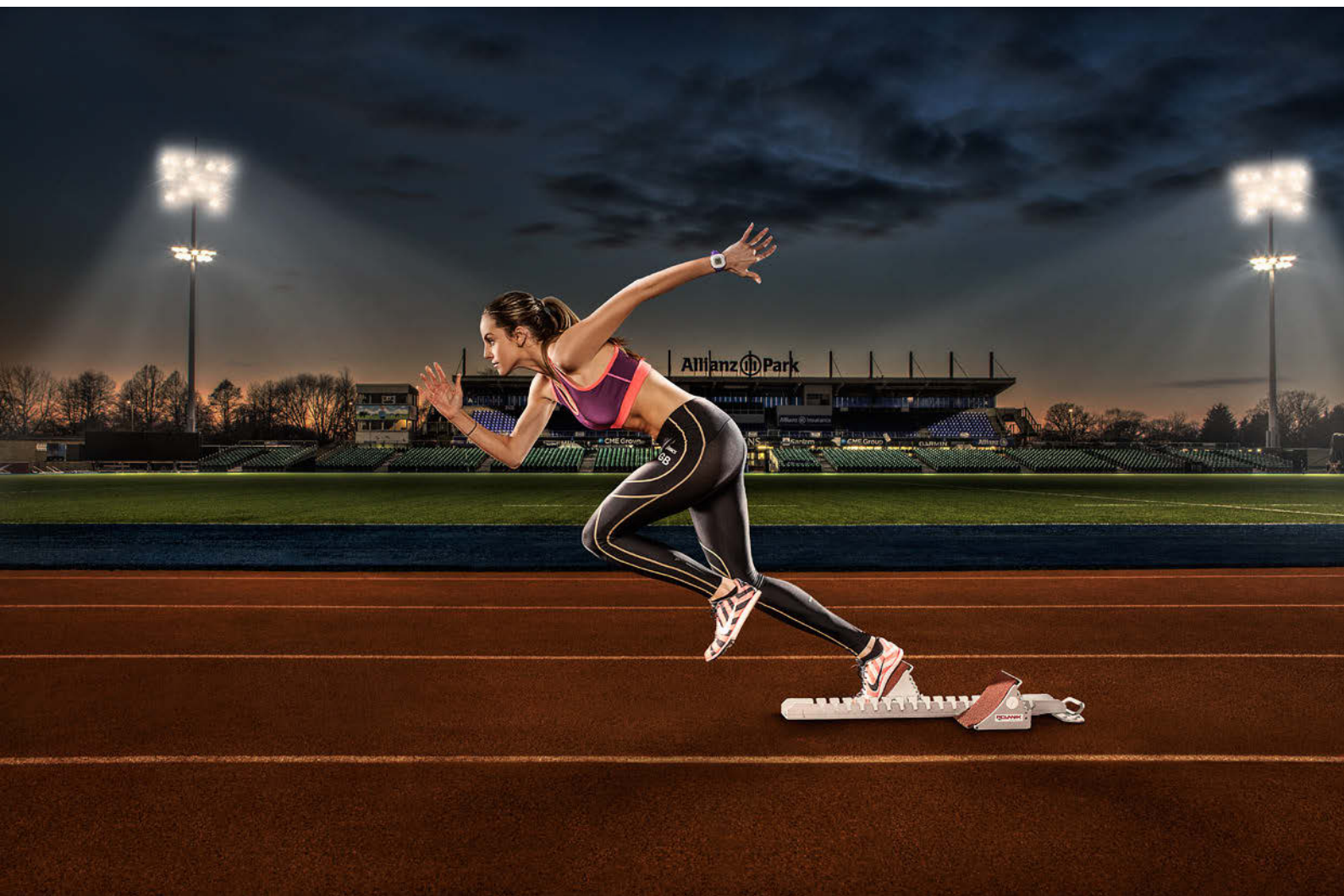
Programming wizard

The PocketWizard website www.pocketwizard.com does a great job of talking you through the set up of both your receiver and transmitter units with plenty of videos and downloads for the HyperSync addict. The favoured units are the **MiniTT1** with the **FlexTT5** as this gives total control to both the transmitter and





Above: action shot at 1/1000s, f9, ISO 400, Canon EOS 5D MkIII, 24-70mm at 24mm with the Elinchrom Ranger RX flash. This shot allows ambient light to model the subject along with the flash (out of picture) which also lights the track more than needed. Note the dark bottom strip. The picture below montages Georgia on to a separate background taken at 0.5s and f16, ISO 640 with additional retouching including 'relighting' techniques. Bottom of facing page, exposures made to get the best action poise also show how the balance of light changed during the session.



receiver. Its not so commonly known that you can in fact use pretty much any of the modern PocketWizard receivers such as the **Plus II**, **Plus III** or **Plus X** but you don't have as much control which can be limiting. It takes a little while to get your head around the techniques so I strongly recommend that you don't go to Germany and find yourself on an athletics track before you start to test... do your home work!

The full set up is a little long winded and will change according to your particular kit. If you want to get it absolutely right then take a look at www.Reciprocity.photo where I've written a full blow by blow description. There's even a video! In the mean time:

- Remember to download the *HyperSync* application to your laptop before you go into the field. You may not have internet connection in the middle of the snowy wastes and if all goes wrong you will need to be able to re-set and change your units on the fly.

- Always remember to update the firmware on both units before you apply any new HyperSync settings. The firmware is improved frequently and it pays to have the latest versions.

- Set the units to your camera model manually. There is an "Auto" setting but its better to be sure and most popular models are available. Search for 'Canon 5D MkIII' and you will find it.

- Switch the camera off and on between each new set up and shoot the calibration shot at 1/200s. This is the blank image that re-sets the communication between the units and its easy to forget when you are in the heat of battle.

- Consider the nature of the shot you are about to do before you get to the location, as you can use the graded fall-off as part of your creative armoury. Try turning the camera upside down.

- No matter what else you do, always shoot a fully exposed image of the *background without the model* after you have finished your session. Remember to set your camera to manual focus before you do this to avoid it refocusing on infinity. This gives you the perfect reference for any brightening or filling in you need to do in post.

It also means that you can re-position your model if you want to fine-tune the composition, as I have done with these shots.

Advance and retard

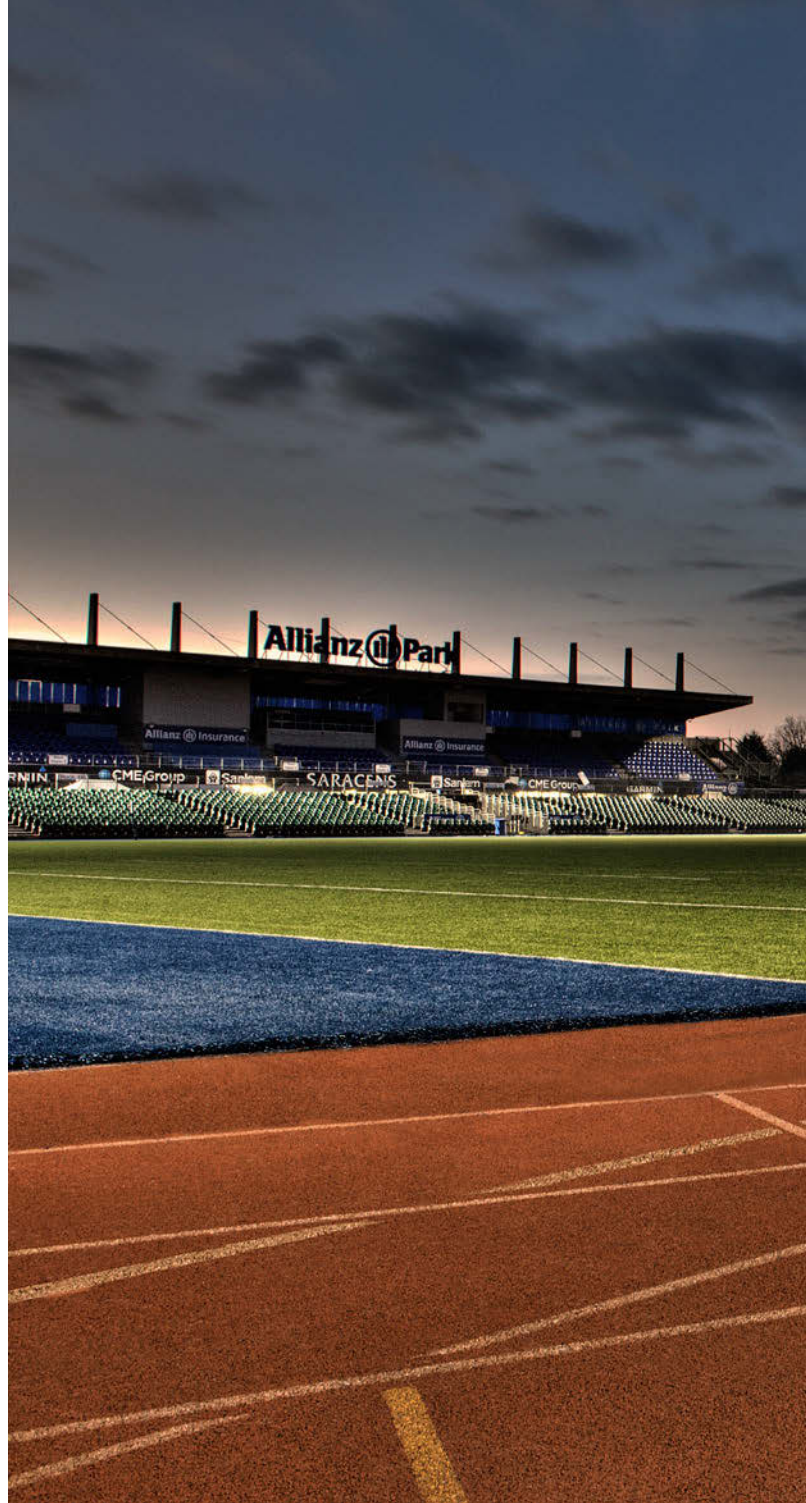
Hypersync depends on using the advanced triggering of your camera's HSS (High Speed Sync) or **Auto FP** (Nikon's term) setting to fire the flash when or *before* the shutter opens. With speedlite HSS, this sets off a burst of microflashes acting like a continuous light, lasting from just before the shutter opens until just after the exposure ends.

To use the plateau or tail of a regular studio flash, it must be fired with a similar timing, just before the shutter opens. This can not be done using normal wireless or cable sync (X-sync) as this triggers the flash after the first curtain has fully opened.

The PocketWizard transmitter imitates a speedlite with HSS, telling the camera to fire the flash early. The PocketWizard receiver adds an adjustable delay, so the shutter travel and the state of the flash output can be precisely matched.

The sync timing setting of the receiver has a profound effect on your shots with 'Fast' to 'Slow' offered in ten steps. They give very different results. Try them out and then fine tune for your particular camera and your particular lights.

You will find that the minimal delay will give you a harder edged shutter shadow at the base of the image with more usable light in the main body of the shot. The slower settings will give a more graduated effect from top to



bottom with the darker area being at the top. It's a more realistic effect but loses far more power. You need to test and see what works for you on the day. It is possible with some lighting and camera set ups to get totally clear images when combining the daylight and flash exposures.

Elinchrom supply two different heads for the Ranger packs. The 'S' is 'Standard' and the 'A' is for 'Action'. The 'A' heads have a much faster flash duration. Now you may think that as we are trying to freeze action that the 'A' heads would be best but in fact the opposite is true. You

have to think like Hypersync! Remember we are treating the flash like a continuous light source so we actually want a longer duration of flash to enable us to capture as much as we can evenly throughout the scan.

Georgia was amazing on the day despite the cold temperatures and we managed to shoot two different set-ups. The Starting Block (*previous spread*) was my first choice with her leaping time and time again out of the blocks. The Allianz Park Stadium in Barnet north London is shared by Shaftesbury Barnet Harriers and Premiership



rugby club Saracens. No-one told us that the Saracens were training on the day of our shoot. With a huge level of testosterone in the air there was an understandable degree of ogling from the lads on the pitch when presented with a beautiful 21-year-old. Georgia was unaffected, and was a total joy to work with. With the Ranger packs on full power I was shooting at just *f9* on most shots, but that was enough to get the result I needed. I shot the more back-grounds at the end of the day, after carefully marking my camera positions, and combined the two images in post.

The stadium lights give the desired effect but of course had nothing to do with the actual exposure.

My team, by the way, were all excellent and it's worth saying that you really can't do shots like this without having a good crew behind you. I've given them all credits because they are all freelancers and frankly were a superb bunch. We had no time for lunch and not one of them complained even when the temperature plummeted to below zero... happy Hyper-syncing!

– Richard Bradbury FMPA



Model: Georgia Bell 1st Assistant: David Tett 2nd Assistant: Edward Findlay Make Up: Rosie Scott at Beauty Call Video Cameraman: James Worthington Location: Allianz Park Equipment Hire: The Flash Centre

Special Thanks to Jenny Poll at Shaftesbury Barnet Harriers for welcoming us to the Allianz Park Stadium and Claire at The Flash Centre who was absolutely lovely.

If you would like to comment on this issue or any others please email Richard at info@rbradbury.com or go to www.reciprocity.photo for even more stuff... videos and lots of photographers' chat.

RECIPROCITY

Getting photographers talking

Richard Bradbury FMPA is an award-winning advertising and editorial photographer best known for his Guinness World Records set-pieces. Richard is now offering a helping hand to photographers around the world with a programme of seminars, mentoring and business coaching event. To find out more please go to:

www.reciprocity.photo



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TAKING FLIGHT

Simon Trussell LMPA is focused on survival and success in an increasingly competitive market, helped by his association membership which keeps him in touch with ideas and aspiration. His rigorous training and experience as a former Olan Mills supervisor gave him the speed and confidence needed to catch a Virgin Atlantic contract.

Every few weeks a new intake of cabin crew contenders goes through a short intensive training course to earn their 'Wings' as flight attendants with the prestige Virgin Atlantic airline.

As any RAF veteran will tell you, it's a slightly cheeky use of 'Wings' but there is a lighthearted side to this very serious training. It shows most the culmination of the course, after the presentation of the certificates, when all the new crew line up for Simon Trussell to take their official portraits.

Those, of course, are smiling corporate formal headshots. What Virgin Atlantic and their new staff appreciate is the rapid-fire capture of fun action poses showing off their skills and personality, which Simon adds to the shoot (*like the set on the facing page*).

To secure this regular commission and his official status as the Virgin UK Wings photographer, Simon had to propose a package and submit a tender in competition with other photographers.

"Virgin has an exact red used for the uniforms and branding", he explained. "I contacted a graphic designer I know who works on Virgin in-flight publications, and I was able to get a guide to colour and corporate style.

"They wanted the pictures presenting in folders, and GF Smith proved really great helping me with this. They designed a bespoke twin 8 x 6 inch folder, with graphics, and made a sample for me to propose. On the right side, we have the formal portrait, and on the left side a montage of pictures from the group of



Custom folder created by GF Smith for Virgin Atlantic staff photographs, by Simon Trussell LMPA

one to two dozen delegates from that course.

"I did a test shoot at Gatwick, presenting the results in the custom folder, and they told me no other photographer had come up with such a polished presentation. We now order the mounts in batches every two months from GF Smith."

Simon passes some of the responsibility for initial high volume printing over to a family member whose background includes technical work for the Venture franchise group, with individual reprints and orders sent by him personally via Loxley ROES system. His own website – which he is in the process of upgrading – allows clients to view and order on-line.

As for the shoots, Simon emphasises that they are a brief but critical part of the process. He originally trained at the Brit School of Performing Arts and became a TV production crew member before moving into still photography with Olan Mills. At that time, this controversial mass-portraiture business was under fire from the profession for hiring unqualified photographers. The Master Photographers Association took the initiative of signing up the company to encourage as many of their operators as possible to qualify to Licentiate standard, which is exactly what Simon did. He became a Supervisor looking after fourteen studios and training their photographers in turn.

"I had to instil the ability into our photographers to get one completely different photograph every minute from one subject – ten different portraits in ten minutes, with changes of background, pose



virgin atlantic 



Above: Simon and cosplay model Jemma Funge

and lighting. This was a skill I had learned, and it's essential for the Virgin Wings sessions.

"I use a Canon EOS 5D MkII with an Elinchrom Quadra Ranger kit lighting the background, and a single battery-powered iLux Summit 600C monobloc head as the main light. It is all wireless with no mains or camera cables. I bring the backgrounds, light and camera in and I have about 40 minutes to take all the shots. So far the groups have been from 11 to 24 delegates.

"They are all keen to get away as quickly as possible with their new uniforms – they've got the taxis booked!"

Fast shooting and great interpersonal skills to get the right poses and expressions distinguish a qualified professional like Simon from the wave of amateur would-be photographers.

"I run a solo business and it can be isolating. MPA provides a network, a regular magazine, and a chance to talk about things. I do see increased competition from part-time photographers, and I know that I need to improve my own skills all the time to keep ahead of this. The Virgin Wings work would have been out of reach for anyone but a full-time professional with the ability to put the right presentation together – and with the help of trade suppliers like G F Smith."

An MPA member since 2005, Simon saw his employer go out of business

soon after he qualified. He decided to go it alone, and for four years up to the impact of the recession ran a studio in Charlwood. After 2010 he worked from home, initially in Worth, moving this year to Copthorne.

There are some premium wedding venues locally, and he has been able to secure recommendation as an official supplier for the Copthorne Hotel and most recently for Effingham Park Hotel. His weddings are positioned as you would expect, with Graphistudio albums selling well and the Young Book popular since its introduction last year.

The portrait side of the business looks unusual if you do a Google search for Simon. What comes up is mostly cosplay – some great costumes and accessories and sets, stunning models or cosplay participants, and the re-creation of anime and graphic characters in real life.

"I was asked to some shoots by the guys who ran the cosplay events", Simon said, "and they have been very good with internet searches – including my name. That's why you will find these pictures so easily. At one time I was doing two or three commissions a month but the truth is it does not pay sufficiently well for the time involved."

However, on his website you'll find cosplay shoots alongside boudoir/allure, glamour/burlesque, vintage movie style, studio and

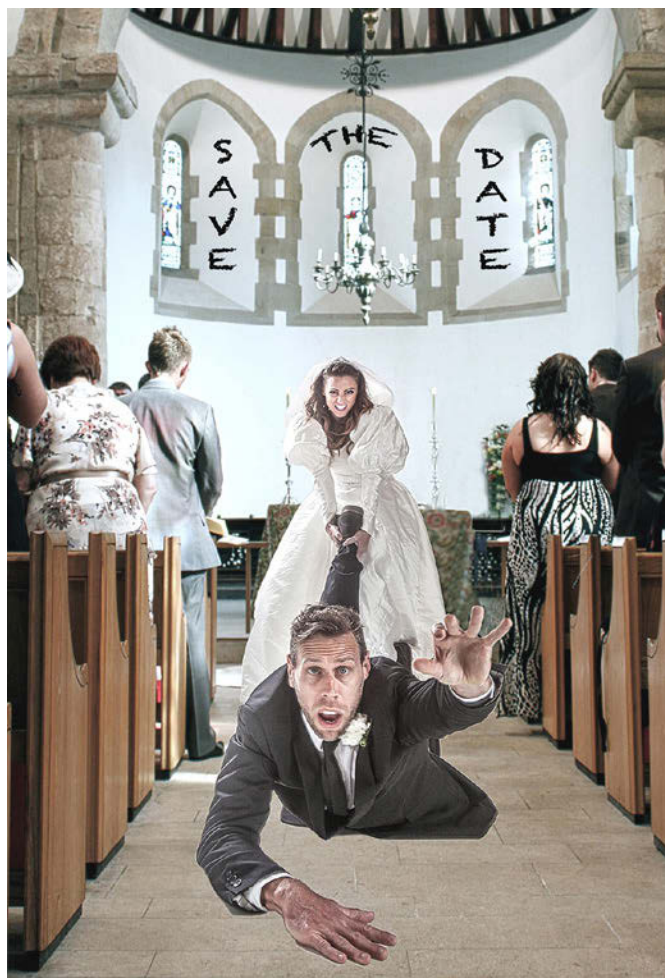


Above: Jemma as character Kaileena. Below: 'Lollipop Chainsaw' in action with a cast of thousands, and 'Black Cat'. As a form of event photography, the cosplay work produced some great images but was far too time and travel intensive for the return on print sales, Simon admits.





Above: wedding photography with an edge – a different take on the frozen couple and time-blurred guests. Below right: created as a wedding invitation for a couple getting married in May, this 'card' proved a great hit with the clients.



Your Debit Card...

PROFESSIONALLY PERSONALISED

Simontrussellphotographylmpa

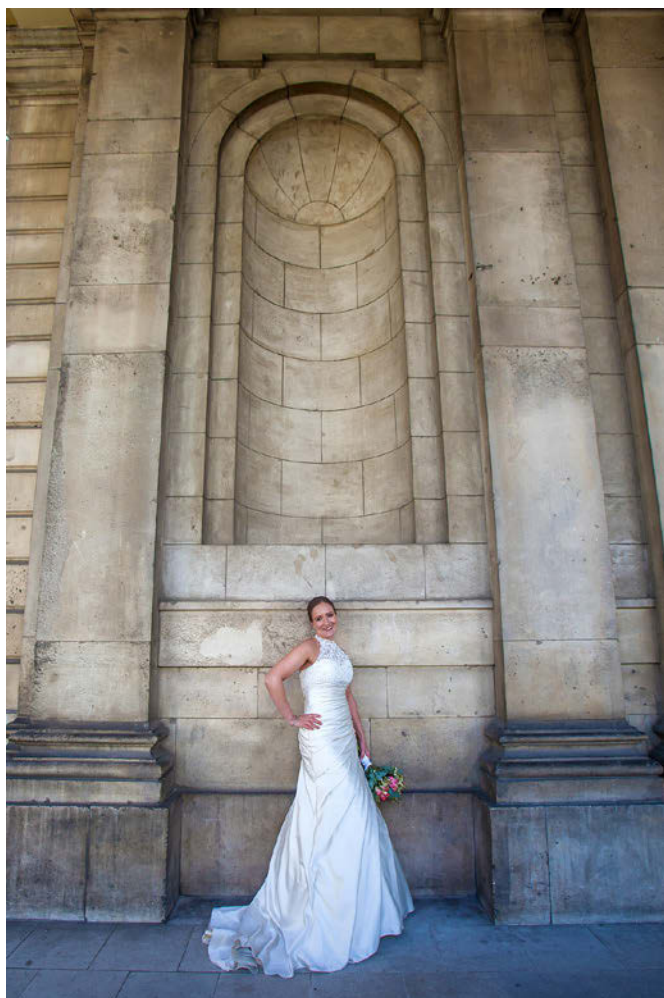
October 27th 2014, Barclays Crawley, 90/92 High Street, Crawley.

We will have a professional photographic studio in branch, kindly supplied by Simon Trussell Photography of Crawley, so bring your Friends, Family, Babies, Pets etc and we will place it on your debit card for free! You will also have the option to buy the photos afterwards or book a full photoshoot!

The Barclays Premier League trophy will also be in branch on this day!

Simontrussellphotographylmpa

Simon's entrepreneurial streak shows in this location portraiture gig with Barclays Bank, taking portraits in-branch to be printed on customised debit cards – and available to order afterwards.



Above: more wedding poses. Right: beauty portraiture with make-up and styling by Sam Lewis. Below right: nothing beats white vinyl when you want to get messy...

location makeover fashion and other lifestyle portrait sessions. There are no free sittings – the prices list starts at £200 a session and the most elaborate ‘movie style’ with costume and make-up expertise on location can cost up to £450. These list prices allow leeway for special promotions.

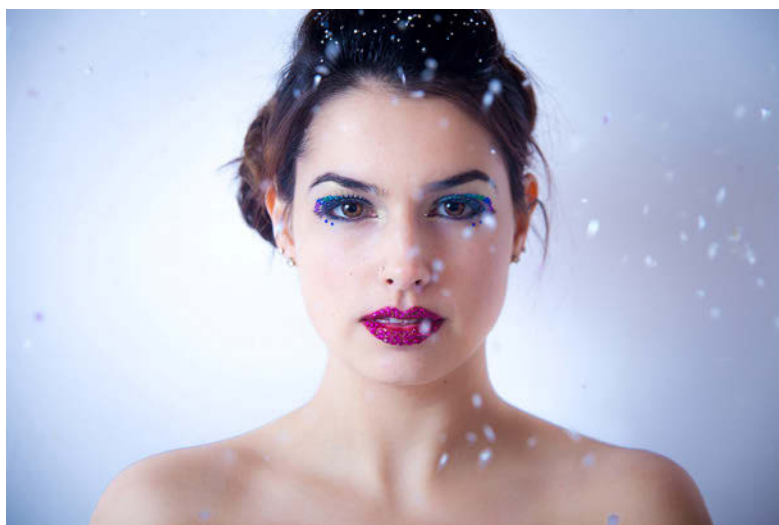
Simon works with make-up artist Sam Lewis, and with local hire studios AD&A (Anderson Dixon Angel). Like many freelancers, he relies on a local network of creatives and businesses, with MPA membership providing contact with other photographers.

He has also been able to build a strong family portrait and child photography diary, as you would expect from his past experience. All the shoots show how much his clients (regardless of age) enjoy the session. There’s a lot of interaction and individuality, and never any sense that poses or ideas are repeated to a formula.

The Virgin UK Wings work may rely on the skills he mastered for volume portraiture, but in the different context of a prestige high-end client. Even so, the eye-catching fun poses taken in addition to the formal portraits have the same reprint order appeal as sports, graduation or party event coverage and are popular re-orders.

Here we show some of Simon’s other work with lifestyle portraiture and weddings.

– DK

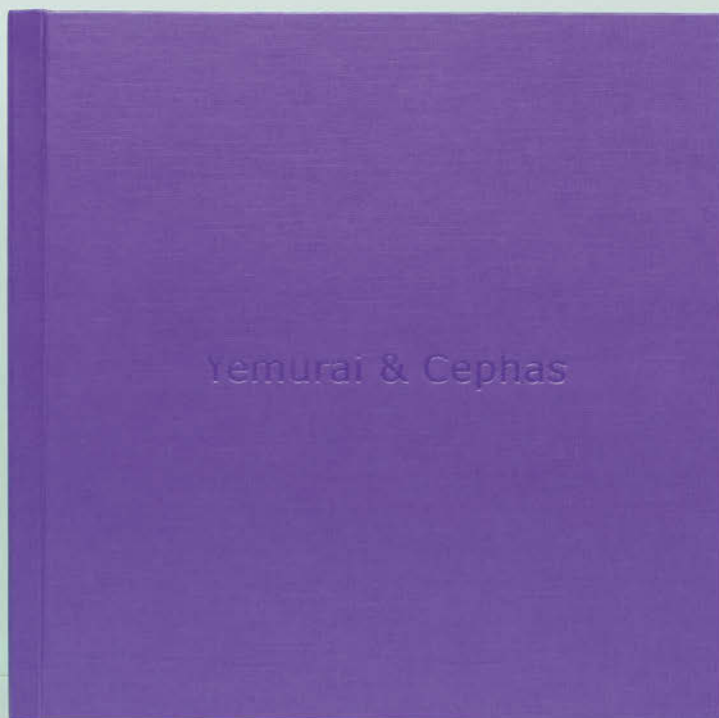


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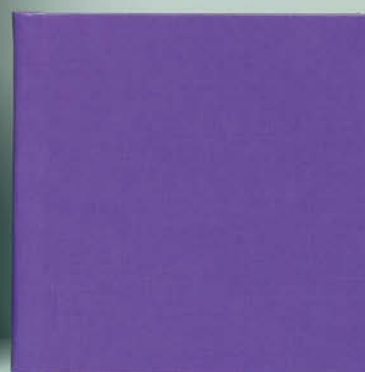
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now available in
50 unique colours



See us at The Photography Show,
NEC, stand B3, 21-24 March

KEDA Z. FENG

Dream destinations for weddings and romantic couple shoots have become the hallmark for Malaysia's most recognisable photographer. A Fellow of MPA, Keda won the title of Overseas Photographer of the Year in the Master Photography Awards 2014/15. He takes his clients on 'the journey' – discovering wonderful places and discovering themselves. Here, Keda tells us about his own journey in photography and life, from impatient young artist to world photo star.

Who Am I?

"Who am I?" is a very simple question, and also one that is frequently overlooked. However, it is a very important question for one's life. And yet... *who am I?*

"I"... in fact, I have several roles. I should say that I play different roles at different stages and in different people's lives.

Let's start with those closest to me. We will look for the answer to that big question in the hearts of my family. I came into this material world on July 10th 1986. From my mother, I find out that I was born during the night in Johor Bahru, Malaysia. If you had asked me who I was at that time, I would only have been able to tell you that my surname is Heng and my given name is Zh Feng, that I am a Malaysian Chinese and that I was born into an ordinary family.

Thus began the first ten years of my life, like a huge piece of blank drawing paper, waiting to be coloured with a variety of hues and drawn

on with a variety of patterns. When we were small, teachers would ask us our dreams and ambitions. One by one, we would stand up and say, *"I want to be... ! I want to become... !"*

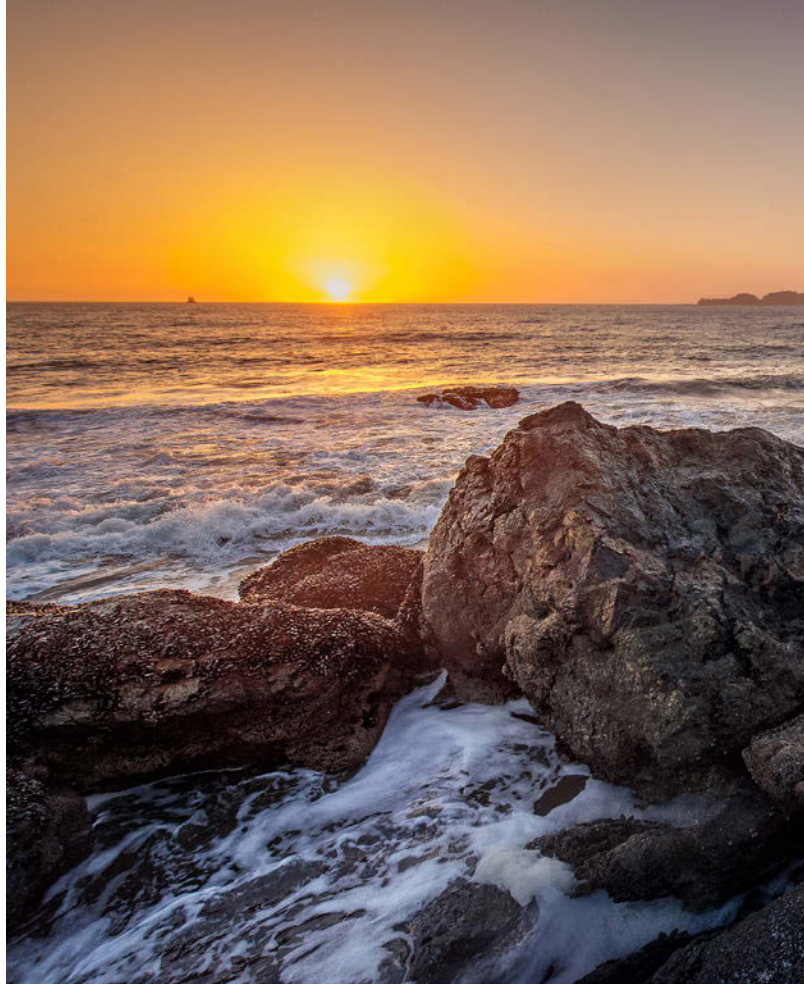
The important thing is not what our answers were. It was that at that moment, we were so sure, so self-confident of our future and felt that the world was so beautiful. So then, what about now?

Every child has unlimited potential, and all of us used to be innocent children. Let us return to our natural state, a child's heart, a pure heart, an open heart.

"Great is the man who has not lost his childlike heart."

Aliens

Since young, I have enjoyed drawing. The things I drew did not seem to exist in this world. What exactly was I drawing? In my memory, the pictures are very vague, but I remember that I liked to create certain things, such as some strange and special modes of transport as well



Photographs © Keda Z. Feng FMPA





Panoramic scenes are a Keda speciality, often produced to fit the lie-flat double page spreads of Graphistudio albums.





Keda Z. Feng takes couples on some of the most memorable journeys in the world, meeting them for photography in iconic settings.



Consider the light and the direction for this shot at the set of Hobbiton, for the Tolkien films made in New Zealand – and the Paris apartment overleaf.

as various tools. I would keep drawing and drawing, pouring out all the imagined things in my head. So, I guess I have been creating since I was young. At that time, I had never attended any art classes nor had anyone ever taught me, I just had a very strong desire to draw the things in my imagination. I was even able to draw a 3D image. Why was I able to draw a 3D image even though I had not even started Standard One? I really do not know, but since young, I have been able to see objects in their 3D form and the lines that make up these 3D shapes. And whenever I complete a drawing, I will feel a sense of satisfaction and happiness.

Competition

Those years! When I was young, I regularly took part in competitions. These competitions ranged from art to sports (but not photography because my school did not have that...)

From Standard Three onwards, the word “contest” regularly appeared in my life. The first contest I entered was a drawing competition. Each time there was a competition, be it intraschool or interschool, my teachers would choose me to take part in it. Sometimes I would win and sometimes I would lose, but I was always very grateful for my teachers’ guidance. When I was in Standard Six, I switched to taking part in sports competitions. That year, I was extremely busy because I was the captain of both the school’s badminton team and basketball team.

Training and practice took up much of my time. I loved the feeling of running around on the courts, the shouts of encouragement and cheers from my fellow schoolmates. They gave me the motivation and passion to keep on playing.

In fact, the purpose of a competition is to learn and to interact with each other. Competitions are just a platform for social interaction.



We can learn more about ourselves through competitions; we will be conscious of our opponent’s strengths and even more aware of our own weaknesses. We will begin to understand the saying “No matter how good you are, there is always someone better than you” and make up for our weaknesses by capitalizing on our strengths. Competitions were also very important because they helped to train my courage. I believe that these youthful experiences of mine contributed to my later growth.

Life and Music

I was first introduced to music when I was in Standard One and my sister and I attended organ classes. That

year, I learnt various music notes. My music teacher taught me how to write these notes on music sheets, read these notes, then play them. I loved the feeling of making music. I enjoyed the beautiful melodies but I did not like the theory! As a child, those lessons held no interest for me – I only enjoyed playing the organ. So, after a year, I stopped learning. However, after that, I still regularly played songs that I liked on the organ. I only had to listen to a song that I liked and I would be able to pick out that song’s melody by ear. I would then keep on playing that song, and feel very happy and satisfied.

When I got to high school, I had many friends who could play musical instruments. I

was able to continue with music as a hobby. At that time, my social circle consisted of many musicians. Some of them were producing music, some were teaching at music schools; others were lyricists, composers, music arrangers, sound engineers. With all these people surrounding me, I started to try my hand at writing songs. I fell in love with composing music.

Understanding music was of great help towards my creations as a photographer. Music is also a part of art. The combination of auditory art and visual art will definitely bring my creations to a higher level.

Although I really like art and cannot live a life without art or music, before I was 20



years old, I had never come into contact with photography.

Discovering the lens

Before I knew photography, I was working in an advertising agency as a graphic designer. Every day, I spent most of my time on the computer. During the day, I would go to work. Twice a week, I would moonlight as a musician or singer at a café. Besides providing me with a side income, it also fulfilled my love and interest for music.

After working in the advertising agency for a year, I started to get tired of the same old routine in the company. Every day, I sat in front of the computer for 8 to 9 hours, staring at designs that

had been revised numerous times. The end result was often nothing like what had been pictured in my mind. To a person who was bursting with creative ideas, I felt like a bird in a cage.

I would soon turn 20. I kept asking myself what kind of person I should be in the future. What kind of achievements should I attain? Who am I?

At that time, was I a café singer? A graphic designer? Perhaps I was neither. Born into a poor family, I told myself that now that I was 20, I must seriously find a suitable path for myself, understand my strengths, make the most of them, and enthusiastically move forward.

From my mentor of life:
"Youth is a very digni-

fied period, but whether we can be 'self-aware' of that is another matter. Everyone has an important mission. This 'self-awareness' will bring different results to life."

– Daisaku Ikeda, *President of Soka Gakkai International*

I kept thinking of what profession I should enter, what career would suit my strengths. I was fully aware that since young, I had loved to create things. From creating artwork to composing my own music, all these had given me great motivation, happiness and endless satisfaction. Thus, I was even more certain that I should move towards the creation of art. I decided to move to the capital of Malaysia, Kuala Lumpur, where I hoped to make further progress in the

field of music. I had relatives there who ran a music school so I decided to go into music. There is a saying "Plans can never keep up with developments".

A week before I was to leave for Kuala Lumpur, a respected uncle of mine who had taken good care of me introduced me to a friend who was a photographer and had his own studio. That friend said I could visit his studio and see if a job in the studio would interest me. That was my first encounter with photography.

Photography, music, and drawing are all forms of art. They enable me to create my own creations. Thus, I decided to venture into this area. The first time I came into contact with photography, the first time I held an SLR camera, I felt great curiosity and also great interest at the beautiful photographs that were produced. It was only then that I realized that photographs can also produce beautiful pictures, and at a much faster time than drawing pictures. I might need a few days to a week to draw a picture, but a camera can produce many beautiful pictures in a short amount of time.

At the studio, I started my career at the bottom rung. I who did not know anything had to learn and do everything. I worked so hard that the days became a blur to me. However, I was not afraid of hard work because young people are meant to work hard!

I was really grateful to my uncle's friend who was both my boss and my friend. I remember the countless times he gave me guidance and opportunities. I remember a saying of Mencius that he told me, "Whenever Heaven is about to confer a great office on any Man, it first tries his resolve, exhausts his muscles and bones, starves his body, leaves him destitute, and confounds his every endeavor." The meaning of that saying is that before Heaven gives a person great responsibilities, it will first give him inner suffering, make him



tired, hungry and poor, cause confusion in everything he does and constant unhappiness. All these are done in order to make his mind alert and harden his character. Although I am unable to work with my former boss and friend today, I am still extremely grateful for his help. To this day his words are still in my memory, encouraging me...

Starting from zero

March 2006 was the first time I held a camera. It felt strange to me; I did not know how to use it. I did not understand composition or lighting, and I was even more clueless when it came to aperture, shutter speed, and light sensitivity. Nevertheless, my interest in photography did not wane. In fact, I was extremely fascinated. I wanted to explore how, apart from our eyes, this machine was able to capture beautiful images.

I set myself three goals: to **become a photographer in three months' time**, to **become Malaysia's top photographer**, and to **move towards international photography in three years' time**. I spent three months intensively studying the workings of a

camera, the different effects from different angles. During the day, I worked as a photographer's assistant in the studio. I learned the basics: indoor and outdoor lighting, taking portraits and action shots, and so on.

At night, to familiarize myself with the various camera functions, I took photos of the people and things around me until I fell asleep clutching the camera. From 2006 to 2009, from three months to three years of constant hard work, each and every single one of my goals were realized.

Finding myself

I started to ask myself the "who am I?" question – to find a new direction in a new territory, to search for a position to work towards, explore, and advance.

Here are five rules that helped me find my own position and direction:

- *Self-positioning*
- *Concept of innovation*
- *Exploration of potential*
- *Unique thinking*
- *Boundless enthusiasm*

The "who am I" question is a very important question within the self-positioning concept. I always asked my-

self four questions: "Who am I? What do I want to achieve? What should I do? When do I want to achieve it?"

Every one of these questions is necessary; not a single one is dispensable. They help me to identify myself, find my way, set a deadline and then throw myself, heart and soul, into moving forward. Think about how to become the best, put in 200% effort to move forward and start.... And do the best you can!

Enthusiasm

If you ask others whether they wish to succeed or not, 99% of those people will say "Yes, I wish to succeed." I wish to become the best badminton player, best artist, photographer, lawyer, engineer, and more. And yet most people only *wish* to succeed. The key is, are you really being honest with yourself? Have you found what you are really passionate about? Do you understand your own strengths and weaknesses? Have you found your own position?

To realize a goal, first you need to be honest with yourself. That will give you the correct navigation, departure and arrival points. Some peo-

ple say they want to succeed but in fact, they prefer to sleep, dress up and have fun, go out with friends, go to the movies. So, you must be honest with yourself before you can find your ultimate passion. That is the only way you will be willing to reject all other temptations for your passion, and not let these temptations get in the way of your training.

Life in a Small City

I live in a small city called Johor Bahru. I was very poor. I took the bus to work every day. Nevertheless, for the hope of achieving my goals, no matter how hard life was, I still felt happy because I was working towards my dreams and doing something I was passionate about.

In this city, there are many photographers working in studios. As studios are relatively closed off from others, not many photographers here have contact with international organizations or competitions. The circle is very small.

To achieve my goal, I had to go out of Malaysia so that I had the chance to interact with the outside world. I searched online for interna-



tionally-renowned photographers, organizations and contests. I discovered that there was a big gap between foreign photography skills and those I saw in the local photographers. The foreign photographers were all professionals working in a respected profession; they were not just some worker taking photographs.

This discovery made me even more certain of my goal. Professional photography is to be respected. I made this my mission, hoping to slowly change my surroundings as I practiced and grew, wanting to make more people respect photography and art. I became the first photographer in this little city to receive an award at the Wedding and Portrait Photographers International Competition in America.

Every day, no matter where I was, even if I was just in a little city, even if I was poor and had to work hard, even if it was just a little achievement, I celebrated it as much as I could. Learn to amplify good things, spread the word,

continually share the reasons for being happy, be thankful, be grateful.

Age is not an issue

The first thing many of my clients ask when they first see me is "How old are you?". Some of these questions are posed out of curiosity, some out of doubt. However, I cannot let the way others look at me affect my ability. I put a lot of effort into creating beauty for my clients, I feel happy at their happiness, I build up a strong sense of confidence. Everyone is a small universe, so don't look down on your own ability. As long as you want it, age is not an issue!

A 20-year-old photographer can also take unique pictures, going beyond various limitations to reach his potential. The length of time does not affect the level of your ability. Only by committing ourselves, doubling our efforts to learn, and having a positive attitude that produces positive energy will we be able to transcend time, help-

ing us grow and improve by leaps and bounds. That was my feeling at that time. With this state of mind, no matter what type of situation you face, you will believe in your actions and face your challenges with energy, creating value time and time again.

Meeting love

I ventured into photography without knowing anything about it. And because I chose this path, I met my girlfriend. As of today, we have struggled through eight years of photography life together.

In 2006, she and I had just entered the industry and were learning make-up application. We worked together in the same company. She is younger than me by a year. Since we were close in age, communication naturally came easier. We chatted every day during brief rest periods on our busy days at work. She is very friendly and treats everyone very well. We would listen to each other's problems at work and frequently gave each other encourage-

ment and positive energy. Gradually, we became good friends.

When did we start going out?

On the night of 19 September, 2006, I brought her to dinner at the café where I used to work as a musician. That night, I was very nervous. I had arranged everything in advance with the café's boss; I planned to confess my feelings to her. At the café, of course I had to sing and play the musical instrument myself. At that time, there were still some customers at the café. Even though it was not difficult to sing on stage, I felt that I had never been more nervous for I was singing for my love. A café worker gave her a bouquet of flowers that I had prepared. She thought for a while then finally accepted me!

The struggle

I became a photographer in May. Between April and May, I was still a poor young man. She and I took buses together to get to work. We learnt to-

gether, we improved together. She never looked down on me for being a mere photographer. Instead, she accompanied me in working hard. For two years, we worked very hard. Some people think that being in love is a distraction, it will cause us to neglect important work. However, for my girlfriend and I, our work became better and better; we constantly encouraged each other. She watched me grow, she was by my side through it all – from obscurity to a celebrated photographer, from small city to international stage, receiving interviews from magazines and spreading my fame overseas. Besides my family, she was the heroine who stood behind me, always giving me strength.

Determination & hope

From 2010 to 2011, my life did not get better even though I had set up a studio with some friends. I had virtually no savings. The higher I climbed in the photography world, the higher my expenses became. Everyone watched as I received numerous awards, as I was invited to other countries, as organizations shared my photography. Perhaps they thought that life was good for me.

In actual fact, at that time, I could not even afford to buy a decent SLR camera. I frequently worried that I had not given my mother enough money. There were also my living expenses in and out of the country, insurance, computer investments, petrol and toll from my frequent trips from Kuala Lumpur to Johor Bahru, car maintenance and repair expenses... all these meant that I only had enough to get by every month, so I only had a couple thousand *ringgit* in savings.

After five years as a photographer, I had received many awards. I occasionally shared my photography locally and internationally for free so that more photographers could learn from me. However, I still worried constantly about my living expenses and my savings. I couldn't even



Top: one of Keda's great promotional images for Canon. Above: presenting his 'Journey' to the biggest audience – Beijing.

afford a camera, let alone a house. I asked my family and friends for guidance and received encouragement from them, so towards the end of 2011, I set up my own company and studio, thus really realizing the dream and goal that I had set for myself so many years ago.

After leaving my old company, I had no more income. However, my expenses did not decrease. I also had to repay a loan of tens of thousands of *ringgit* that I had borrowed from my girlfriend's family in order to set up the previous company. At that time, the pressure on me was great, but in order to achieve my goal, I had to bravely face it and advance no matter what.

At a time when I had no money and no equipment, I set up a company with my girlfriend! Many people appeared at my side, wanting to invest in my company.

That would have solved many of my problems but I rejected every single one of them because I was afraid of being responsible again for other people's money. I would rather use my bare hands and start from zero.

What I had was my own strength, the encouragement of my family, the verbal support from friends in the art world. I was fortunate enough to get help on equipment. I am very thankful to one friend, for he helped me solve the problem of equipment. I am grateful to him and his family. Confidence in my heart's small universe and the power of Buddha also gave me great courage in facing my struggles. There was no postponing it.

I am thankful, too, that new people who supported me and liked my work kept on appearing, so that I was able to solidly move up even though I had started from

scratch. There were also many couples from overseas who suddenly emailed me to ask about photos, leading me to believe that the energy in our personal universes is great indeed. I thank my girlfriend for being by my side and giving me her full support. After working hard all the way up till now and achieving many goals, I was able to pay back the loan to her family in a mere six months and accomplish many things that I had previously never been able to achieve.

Life was slowly getting better. Although I was so busy with work that I had to fly everywhere, I still had more freedom than before and more time to spend with my family. "Life is not merely about finding yourself, but about creating your own self."

Creating value

From my mentor of life:

"With just a heart, you can change anything".

"Come from where you are now – happily and meaningfully live each day!"

"A really wise person can create value out of any situation."

– Daisaku Ikeda – President of Soka Gakkai International

The future

The story continues... 2015 was another new beginning.

Besides KEDA.Z Photography, I have also founded the internationally-acclaimed AMAZING Group. Together, we go to various parts of the world for photography training. They also join me at international photography exchange platforms to learn and share, so that they can become artistic leaders.

I hope that this group will give aspiring photographers a place to make full use of their abilities and cultivate talent, not only talents with great skill but also a good attitude, constantly exuding positive energy!

– KEDA.Z FMFA



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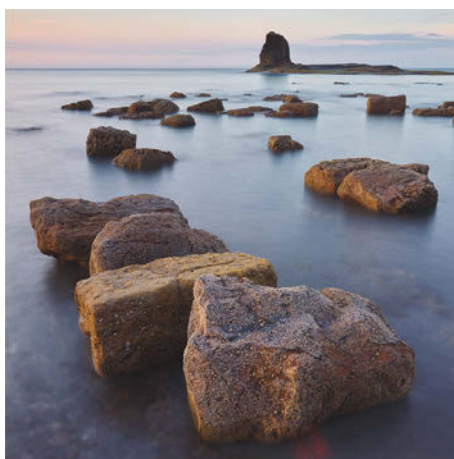
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Joe Cornish – Smooth Cotton 300

I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success of the print. Fotospeed's Smooth Cotton 300 is my paper of choice.



John Swannell – Platinum Baryta 300

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and today's digital media. I find that whilst it is known for reproducing superb B&W images it should never be underestimated as a paper for colour work.



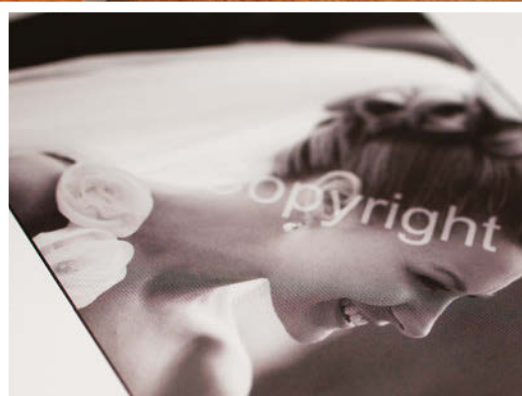
Trevor & Faye Yerbury – Natural Soft Textured Bright White 315

As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.



Charlie Waite – Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.



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DIGITALPRINT

One of the biggest 'behind the scenes' stories of the year so far must be the decision by Graphistudio to invest in new Canon digital presses. When HP introduced the ink-toner Indigo press in 2001, the process was over two decades old but it took that long for desktop design and digital imaging to catch up. In 2012, the maximum printable size was expanded beyond A3, and it has been this along with the introduction of special inks that gives us today's vast range of digital-press printed albums, books and promotional products.

At the same time, Canon developed their xerographic toner CLC system from a fairly low-resolution colour copier to a full booklet production capable fine screen press. The



Digital print folding cards (above) and postcards from SIM Express..



new systems installed by Graphistudio take Canon further, with a more photographic look to the products than before. In the meantime, most photo labs and digital print services have acquired Indigo lines (they change hands as owners upgrade their systems) or expanded their desktop publishing bureau services to rival litho print.

One of the first jobs undertaken by One Vision's VisionImpress – based on an Indigo line – was a job produced by your editor for Lowland Financial Services Ltd. Quotes were obtained for the required 500 to 1,000 quantity of a 20-page A5 booklet about pension choices, from short run litho printers and from Nik Proctor who had just started to set up the VisionImpress

One Vision's VisionImpress digital print service offers short run versions of printed matter which once required a litho printer, specialist finisher, and expert production art – now almost any type of print is easy to specify and design



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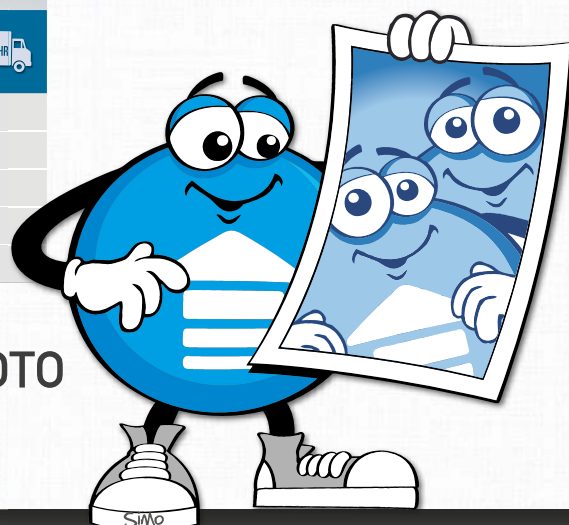
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Loxley's Dynamo Press service includes die-cut special cards, multifold and complete digital books



service. The digital printing won on price grounds, with a matched specification including silk inside paper and a gloss laminated cover, all the way up to 1,000 copies and it was only after this that conventional litho had a lower run-on cost. The result was excellent and when the content needed revising with tax changes a year later, a repeat short run of the new 'edition' was equally economical.

Size does matter, as digital printing would not be economical for this magazine, as an example. The run is too long.

Loxley Colour's Dynamo Press sent us samples including what they are well known for – the die-cut fancy business cards and special shapes shown in the photo above – but also with both perfect bound magazine and paper-back editions.

VisionImpress sent no books or booklets (though we know they can do them!) and concentrated on flyers, folders, cards and concertinas including a range of paper



Digital book and booklet printing – left, the pensions booklet produced by VisionImpress for Icon Publications Ltd's client Lowland Financial; right, the impressive hardback annual awards book created by Graphistudio for the Master Photography Awards dinner guests in 2013.

stocks. One thing is really clear – photographers can use these digital printing services both for marketing (their own literature, vouchers, mailshots, flyers) and as the basis for products to sell to the client (wedding invitations, souvenir thankyou's, baby books, commercial brochures).

Not only that, but by using more ambitious digital print services ranging from Graphistudio (the luxury end) down to Blurb, Magcloud,

Vistaprint, Lulu, Peecho and many other online printers a wide range of US and A-size formats can be found for full size books or magazines. You can order from a few multiples of four sides (pages) to several hundred and create yearbooks, catalogues and portfolios.

Be warned, though, that many of these services started life selling to text book authors with the quality of photographic reproduction

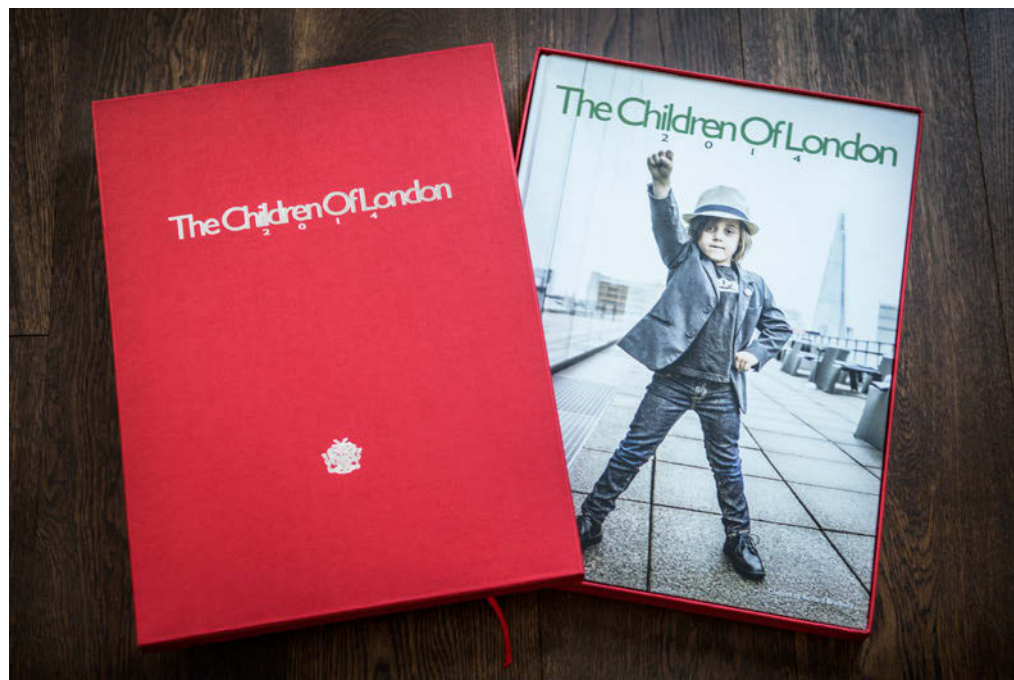
and colour management in particular very much a secondary consideration. You may simply not be able to get the format, pagination, covers and paper types needed to present top quality photographic work unless you use a specialist photographic lab or album maker with investment in digital printing. Their prices are inevitably higher than the online providers (especially Peecho, which uses a different printer and often a different process in each country for local production).

The online printers usually charge for each sample and you may need several attempts to get the density and colour perfect, each taking a week or more. Their design software can be restricting. Your lab or album supplier will be more flexible, may undertake tests without charge and help with colour management, and if it's a large print run may well undercut what you will get from a Google search.

– David Kilpatrick



An ambitious publishing project: The Children Of London annuals



Each year Richard Bradbury FMPA – whose *Reciprocity* column hypersync flash article appears on page 25 of this issue – creates a substantial hardback, boxed annual book called *The Children Of London* which contains dozens of photoshoots taken for metropolitan family clients. It's a book with a small run, naturally appealing to the relatives of the young subjects, but a big heart as it is produced to support Great Ormond Street Children's Hospital. On the website, www.childrenoflondon.co.uk, this is how it's described – "the book comes in its own presentation box with 200 pages and a hard back cover. It is an enormous publication measuring 13 x 17 inches and contains over 150 images of London's children". Anyone can buy the annual books which are also a great 'crib' for ideas on location family shoots. "It's printed by Precision Printing of East London", Richard tells us. "It's bigger than A3 taking full advantage of the new page sizes from their latest Indigo digital press. Getting the perfect binding right was a real head-basher and has taken us five years of refining the production and finishing".

A leaflet to sell prints



These two sides of an A5 card are from MPA Cherubs partner Nick Bayley from Lymington – his Rosiepics (www.rosiepics.co.uk) studio gives them out with print price lists, to emphasise the value of going beyond digital files on CD to create heirloom art for a family's future.

Ray Lowe writes: "We were talking about how hugely successful and profitable it is using 3XM USB system and then making great sales through the One Vision link-up... and then also using the new Graphistudio £49 Baby Book. Nick and Jill mentioned that they had sixteen Baby Books going through production for clients when we talked. That's because he shows

examples and presents them as an option to his customers – you have to show customers products to be able to sell them, that's what the upsell is all about."

As for the leaflet, Ray says "This A5, printed both sides and folded, is sheer quality, it has so many brilliant quotes and slogans on it, it's a must read for parents – no wonder Rosiepics get such huge sales and are so successful!"

Nick told us he uses online.instantprint.co.uk of Rotherham, where 100 double sided A5 folded leaflets cost only £20 on the same paper weight as this magazine.



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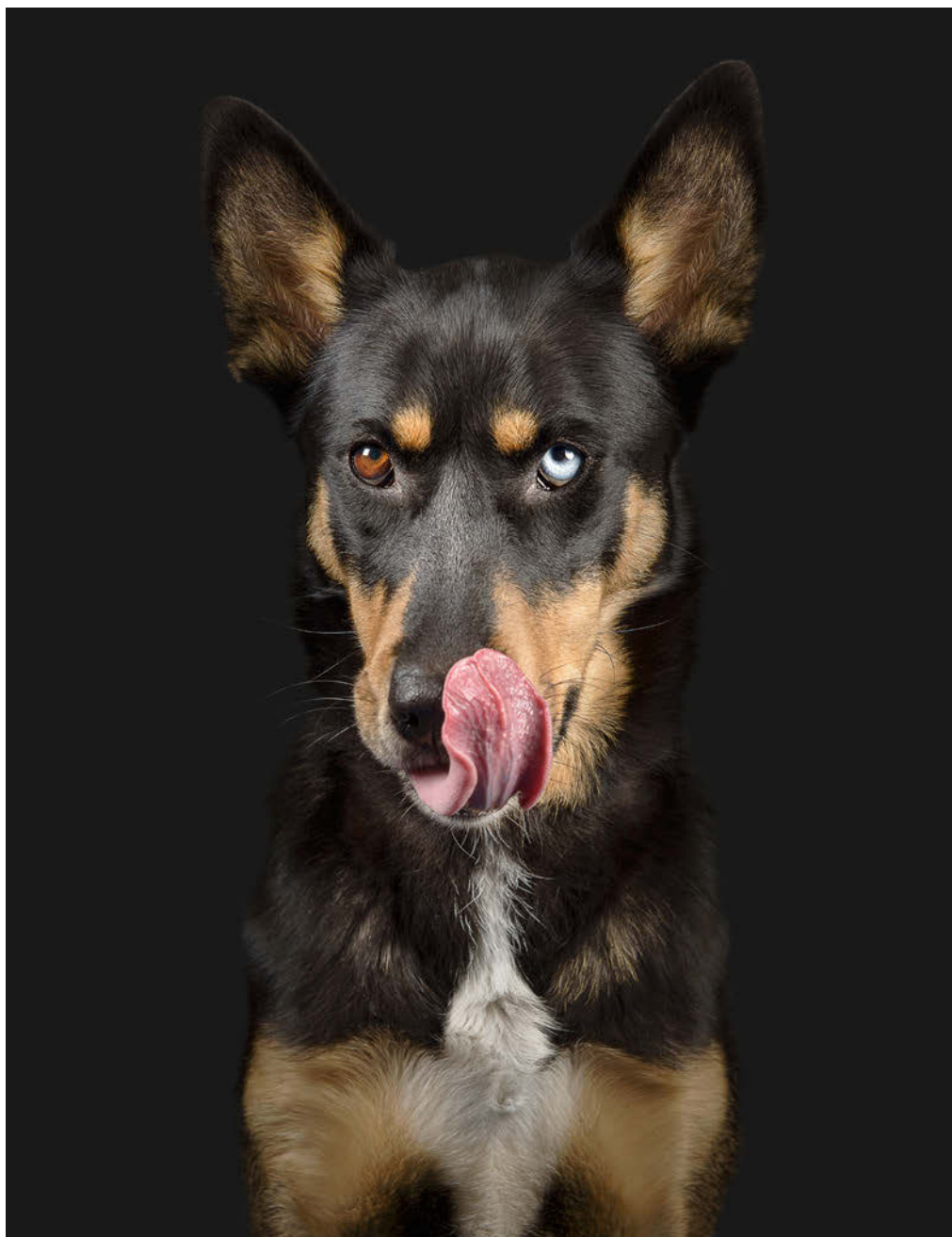




Photographing dogs as an animal portrait specialist, Jess Wealleans LMPA discovered that many exposures caught something which dogs do – the tongue thing!

It was so consistent that for many shoots, she had matching images with the 'normal' portrait of the obedient sitter and one with a quick lick to keep the nose in fine fettle under the slight stress of an unfamiliar routine. To owners, that close-up view of the lick is of course a doggy kiss – welcome or swiftly avoided.

So she created a series of image pairs with the title 'Lick & Tell' and turned this into a 60-page perfect bound digital softback. "Blurb was too expensive and would have been £25 a copy", she says, "but they have a service called Magcloud, a company they bought, which is geared towards magazine print on demand and this offered a run of 40 copies at a third of the price". The downside

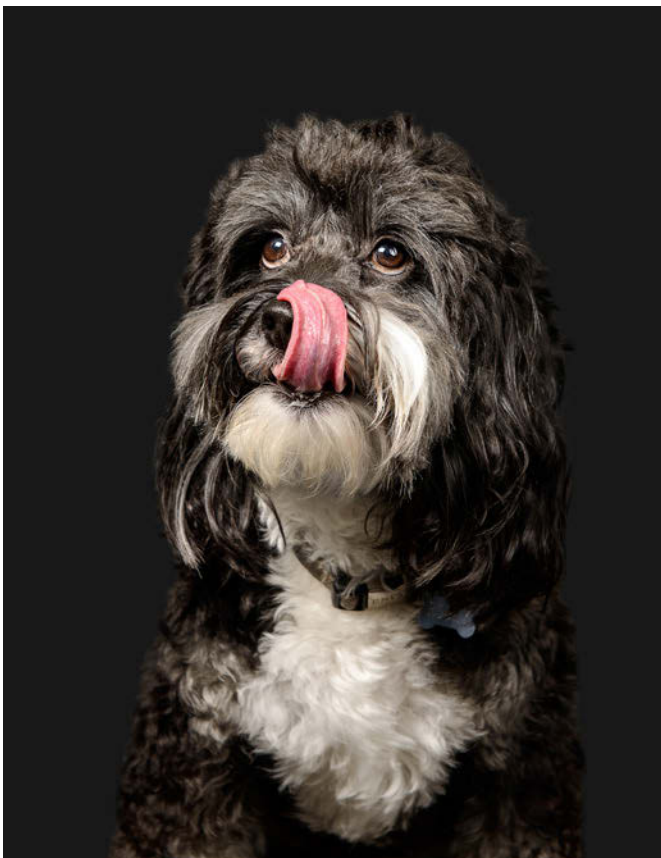
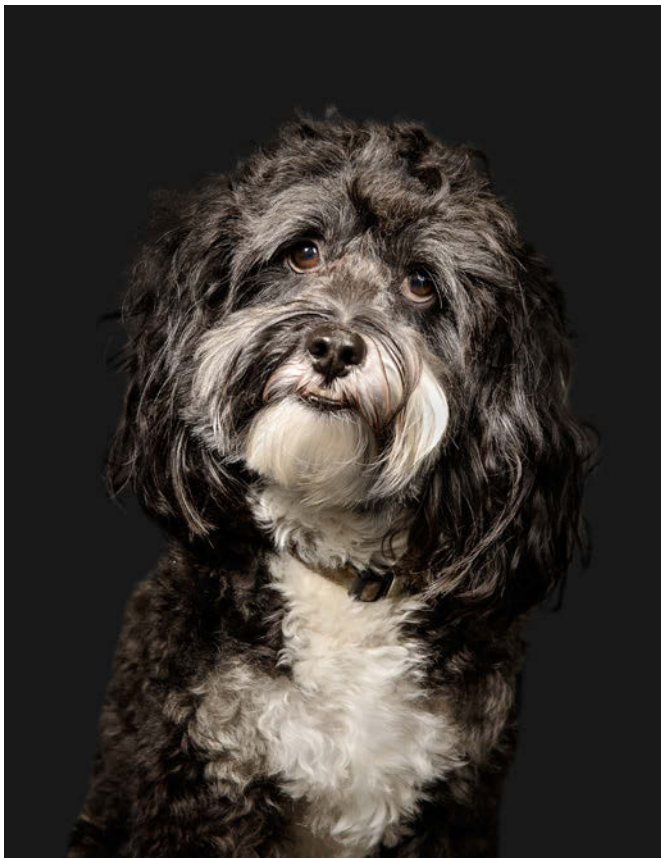


Dogs photographed in the studio or at shows are just one of the animal specialities for Jess Wealleans's Lincolnshire studio, which was profiled last year in Master Photography after Jess gained her LMPA.



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was that unlike Blurb (the most popular book publishing platform) hardback was not available, no ISBN could be generated and the book couldn't go on Amazon. It has to be sold directly, and has proved a success with the owners of the dogs featured and other dog-lovers.

Here are some of the shots we particularly liked, for the character of the dog or the flash-frozen flick of the tongue – with or without the 'pair' aspect.

– DK

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LET THERE BE LIGHT

Tom Gibson's black and white Wedding Associateship panel makes good use of selective light to draw the subjects out of darkness

Tom Gibson's studio is strategically positioned to serve a county, a city and even an island. Ayrshire is both a commuter zone and playground for Glasgow, with the isle of Arran a ferry trip across the sea, and Tom spreads his publicity wide. He's one of the regularly featured names in the Scottish Wedding Directory and maintains an active web presence.

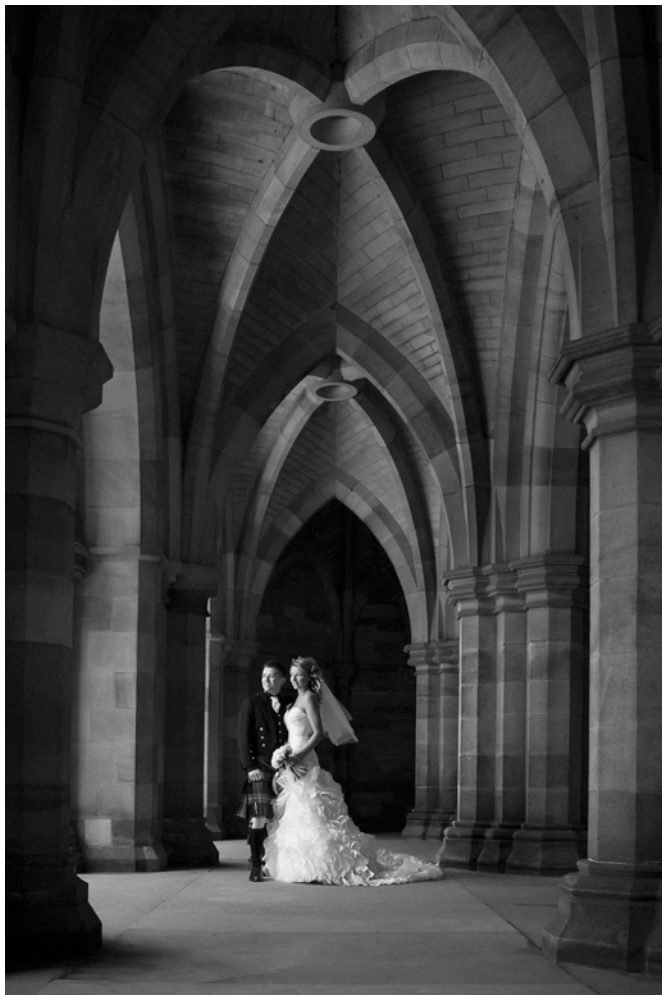
He can describe himself as a GP photographer – something increasingly rare today – with a range of commercial clients alongside a thriving wedding and portrait diary, pet photography and of course his Cherubs Club programme for new additions to families. His wedding work is normally delivered using Graphistudio and Albums Australia books.

Based in Kilwinning, he's now been trading for 13 years and has won MPA Scotland Photographer of the Year awards for both Portrait and Cherubs, plus national awards of excellence in both Weddings and Fashion. The GP aspect is reflected in his expert use of search terms on his web pages; by using key phrases linked to his Ayrshire location, he ensures that he's found on page one whether you search for a corporate photographer or you are looking for a fashion portfolio. He also gives prominence to key venues, so that searching for these will probably bring up his photography as well.

One of his recent commissions has been the photography for Glasgow's







Taken by existing natural light, above; and by window light, below left, and existing lighting in the Hunterian Museum, below right.





Taken adding video light to room light, above, and by using wireless flash off camera added to daylight, below.



new Hard Rock Café, which is a café, bar, diner, music and corporate event venue. Tom and his wife Angela play a valued part of their local community, through church and social activities, and this leads to networking and contacts. Angela is also a photographer, and their small team has been built the most natural way – through friendship and contacts leading to the right people.

If there's one lesson to be taken from their success it is that photographers need to be known by as many people as possible. Although based 20 miles from Glasgow, in Ayrshire with its many communities, they are well known throughout the region.

He's very much in touch with the ambitions and personality of his clients. If a bride has, for example, shown a special flair for using colours in the theme of her wedding he'll make the colour the key to his images. If the venue is a dramatic one, picked because the couple like

that feel, he'll bias towards the rather more gothic monochrome look which for many defines Scottish weddings.

One of his themes is "it's all about the lighting" and this Associateship portfolio has the theme of *chiaroscuro*, light and shade.

Tom will add light where necessary, bringing out the couple or the bride alone in a glowing pool of attention, but he's also got a keen eye for natural and artificial lighting which creates the right conditions. He uses the low-light champion of pro cameras, the Nikon D3/D3S/D4, along with Nikon wireless SB900 and SB910 speedlights, an ICE light and Lowel video light (*used for the picture on page 57, a very original use of the shop window grille of 'Pink' in Glasgow's Merchant City, and for the opening image of this set; and also to augment room lights in the picture top of this page*).

To see more visit Tom's website –

www.gibsonphoto.com



Gill Shaw: 'Slightly Offstage' shows in retrospect

Until March 15th, The Strand Gallery in London is showing *Slightly Offstage*, a unique collection of candid photographs of luminaries of the arts by Gill Shaw AMPA.

This retrospective of Gill's photographs, rarely exhibited as a complete body of work, includes subjects from Ringo Starr and The Bee Gees to Dame Helen Mirren. She puts this exceptional roll call of celebrities at ease in front of her camera as she captures their private and 'off stage' moments.

Known for not only her photographic talent but also her campaigning and support for various charities, Gill will be raising funds for Red Nose Day 2015, with 20% of all photographs sold to be donated directly to Comic Relief.

As a freelance people photographer for the last 20 years, Gill Shaw has won many awards for her work in Professional Photographer of the Year, The Hero Award, Black & White Spider Awards International, Master Photography Awards, BIPP Awards and Masters Cup International. She has held several exhibitions, and produced two books – her first, *Slightly Offstage*, raised funds for Society of Stars to help children with cerebral palsy and her second more recent *The Hero Inside* raised funds for Help for Heroes.

She travels the world with her cameras and especially to Africa, where she is Trustee of



Above: Frederick Forsyth. Below: Dame Helen Mirren





Gill's exhibition was printed on
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MCL Photolab Ltd
www.mclphotolab.com

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latrines into small remote vil-
lages.

Her faithful Hasselblad
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speaks volumes and – "as
every good photographer
knows it is essential to make
your subject feel unique and
rather special and at ease".



www.gillshaw.co.uk

Above: Floella Benjamin



Ringo Star: left, looking in the Mirror, 1998; right, with Barbara Bach



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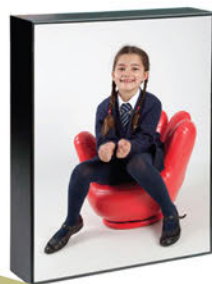
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IT'S SHOWTIME FOR CHERUBS

Ray Lowe will be at The Photography Show to tell you more about the great training and motivation from Cherubs on the road

Well, the All-Day Newborns event with Melanie East at The Island Hotel, Hinckley, in June had only three places remaining before this magazine went to press, so it's fair to assume it has been a sell-out four months ahead of the date – an impressive response from our Cherubs e-mail newsletter. So our editor is not printing the details here again as the job is done! But watch your newsletters for further events and be sure to act very quickly.

Paul Inskip has mentioned to me that there are 33 Cherub Partners who do not buy the B2B leads for their postcodes. I find that astonishing, as in my business we make a lot of money out of our **Bump to Baby** leads and every one of them later on turns into a Cherub **Watch me Grow** booking.

This is all part of your branding process – if another photographer buys the B2B leads for your postcodes, they will then get those early customers, no matter how hard you try to get them back. Make sure they are yours before we sell them to someone else!

There will be a big campaign at both the Photography Show in March and The Newborn Photography Show in May, to sell these leads. We will be at the Newborn show and you should be there too – it's on the 26th, 27th and 28th of May at Birmingham Botanical Gardens, Westbourne Road, Edgbaston.

You can find details of this major show – founded by Melania East, Sarah Wilkes and Tracy Willis and now in its second year – at

www.thenewbornphotographyshow.co.uk



Memories To last a lifetime, for Baby & You

THE 2015 CHERUB ROADSHOWS

WE WERE getting close to 100 Cherub Partners booked in and paid before the press date for this magazine, for their roadshow tickets – that's great news and thank you. Many studios are bringing their staff with them, as it's amazing what *you* miss and *they* hear and visa versa. It's a very small price to pay for so much knowledge.

All you need to do is phone Head Office and speak to Amanda:

01325 -356555

Monday March 30th 2015

The Beaverwood Club
Beaverwood Road
Chislehurst BR7 6HF

Monday April 20th 2015

Aldwark Manor Golf
and Spa Hotel
Alne
York YO61 1UF

This venue has a brilliant spa and golf course, if anyone wants to make a couple of days break away from work.

Monday April 27th 2015

Hinckley Island Hotel
A5 Watling Street
Hinckley LE10 3JA

This venue also has a Spa and if you attended the Master Photography awards 2014,

you'll know what a great location it is and how easy to reach from north, south, east or west.

The cost for all Roadshows are the same (no reductions if you go to more than one venue).

Cherub Partners – £37 plus VAT

Second delegate from Cherubs Studio – £25 plus VAT

Non Cherub Partner (someone who is looking to join) – £42 plus VAT

Questionnaires

One interesting fact from our questionnaires that were returned – most of the partners who sent their replies in are the same partners that enter the monthly competitions, which seems to mean most of you are happy without any changes... or just want to ride along on the wave.

I would really love far more of you to be involved, as often as possible. I would hate to get the feeling that only *some* of you give a damn!

The best way to get involved is to come along to one of the three Roadshows, anyone who has been to them before will tell you they

are probably the best and most informative day there is, plus you meet up with all the other Cherub Partners to talk about your own problems and queries.

Remember this is your family and you are all in it together.

Monthly Competition

Be sure to open your e-mail newsletter every time! Don't let it get consigned to the spam folder.

Apart from regular inspiration and help, we have a Monthly Competition. The rules are very simple –

Send me (Ray Lowe) up to three JPEG images at 300dpi, the longest side to be 7". Each picture (file name) needs your LAST NAME and 1 or 2 or 3 after it. There is no fee to enter your images but they must be with me by the Deadline Date midnight

The images need to be shot within the last 12 months, please, send to

ray@raylowe.co.uk

Jenny at 3XM Photovalue has given me a £50 voucher to be used on their website for the winner of February's 'Macro Babies' competition and we're sure our trade partners will find a small prize for each one.

So you can start shooting and preparing for future monthly competitions, the March Monthly Cherubs Competition will be –

'The Cake Smash'

You have to shoot it, to sell it...

April's competition will be 'Maternity Portrait'.

I look forward to viewing all your entries!

– Ray Lowe Hon.FMPA



REGIONAL EVENTS

HEAD OFFICE

IT IS with sadness that I have to officially announce that Noel Davies has left his position from the MPA head office (*writes Ray Lowe Hon.FMPA*).

I have known and worked with Noel for the nine years he has been with the MPA, and during that time he has enjoyed his job and carried it out extremely well, he has been the pivotal point at which all to do with Cherubs came to a halt. His in-tray was always full and never moaned about the growing workload, and always did it with a smile.

He had to deal with Cherubs from all sides, from Bounty, from Mums and from Cherub Partners. I spoke to Noel probably more than most on a weekly and sometimes daily basis, he was a friend who always made chatting a joy. We had many a chat over a drink at the awards and Cherub roadshows, where he was a big support. He will be sorely missed as he knew Cherubs inside out and was a big help to me in the re-birth over the last year.

He has moved on to pastures new and I know that he goes with all our best wishes for a wonderful future.

In the absence of Noel, Mary will be looking after you so I hope you make her feel welcome whenever you need to contact.

CENTRAL REGION

Our meetings for 2015 will be on: 17th of March, 16th of June, 15th of September and 17th of November. See you there for more ideas and inspiration!

May 11th 2015 – Monday! MPA Presidential Visit. All Day Event with Faye Yerbury FMPA FRPS FSWPP in conjunction with the London and Essex Group.



Contact Paul Wilkinson FMPA on 01844 291 000 or email paul@paulwilkinsonphotography.co.uk

MIDLANDS

March 21st-24th 2015 – The Photography Show, NEC. MPA will have a stand, facing the Live Stage, at the show.
Saturday 21st – Faye and Trevor Yerbury, live studio demonstration, 'Taking the

Ordinary to the Extraordinary', 3.30pm, Live Stage.

Sunday 22nd – Simple Lighting Techniques and Fashion Style for Wedding Photographers, with Steve Howdle, 12.30pm, Live Stage. Wedding assessments on the stand all day.

Monday 23rd – Paul Wilkinson, Qualifications, the Process and the Benefits. 12.30pm, Live Stage. Qualification assessments on the stand, all day.

Tuesday 24th – Ray Lowe, Building the Perfect Portrait Business with Cherubs, Behind the Lens stage, 11.00am. Tobias Robins, Baby and Family photography, 3.30pm, Live Stage. Portrait and Newborn Art image assessments with David Calvert on the stand, Cherubs advisors present all day.

April 27th 2015 – Cherubs Roadshow, all day, Hinckley Island Hotel, M69/A5 junction.

LONDON & ESSEX

March 18th 2015 – Mark Seymour. An evening of the best in reportage wedding photography.

March 30th 2015 – Chislehurst, Surrey. Cherubs Roadshow day.

April 15th 2015 – Edwin Gregory. Visit his Website to see the type of night you will be seeing – www.igroover.co.uk

May 11th 2015 – Monday! MPA Presidential Visit. All Day Event with Faye Yerbury FMPA FRPS FSWPP in conjunction with the Central Region.

June 17th 2015 – Annual Print Competition

July 22nd 2015 – BBQ at Panikos Hajistilly's house

Contact: Paul Cudmore: tel 01206 230027 or email: paul@proshoot.co.uk

NORTHERN REGION

April 20th 2015 – Northern Cherubs Roadshow, all day. Venue to be confirmed.

Contact Steve Ramsden on 01904 479063 or email info@steveramsdenstudio.co.uk

NORTH WEST

For information on future events in the NW Region and to receive updates:

Call David Thexton on 01229 835 035, email smile@tjphoto.co.uk; or Ian Stewart

info@iwsphotography.co.uk

SCOTTISH REGION

March 30th 2015 – Studio Visit to Alan Hutchison's Studio at Unit 2 Block 2, Manor Farm Business Park, Manor Loan, Stirling FK9 5QD. An informal visit with Alan giving a brief talk about his business and studio, starting 2pm. Cost will be £5 per head to cover refreshments and can be paid on the day. Partners/spouses are also welcome. Bookings can be made by contacting John & Sandra Parris on 01450 370523.

IT'S THAT time of year again!

This year's Scottish Master Photographer of the Year awards will be held on April 12th 2015 at the Royal Hotel, Atholl St, Dunkeld, Perthshire PH8 0AR. The deadline for entries is very close... **March 16th 2015** – no extensions!

The seminar plus awards dinner (or dinner only) ticket price is £35, the seminar only without dinner is £10. There's a special B&B rate at hotel of a £60 double room, £45 a single room (quote MPA when booking on 01350 727322, rooms are limited so act quickly).

This year's judge will be Paul Wilkinson FMPA FBIPP FSWPP. Paul is a multi award winning photographer from Buckinghamshire. His most recent accolades include MPA UK Bridal Image of the Year 2014/15 and MPA UK Lifestyle & Location Portrait Photographer of the Year 2014/15. Paul is also National Chairman of the MPA.



He has photographed for some of the best known organisations including Cadbury, Barclays, Hearing Dogs, TFL, The Royal Institution, Sunday Times Magazine, Readers Digest and the BBC. Paul will be our speaker on the Awards day and will be accompanied by his wife Sarah who is an integral part of running their business.

He is an inspiring speaker who is very passionate about photography, and will talk about his very successful business and his views on the future of the Photographic Industry. www.paulwilkinsonphotography.co.uk

Please arrive in good time to have lunch before a 2pm start with the AGM!

There are a couple of significant changes to this year's awards: for the first time entries will be judged in digital form to begin with. Any member with an image selected for an Award of Merit or above will then be asked to submit a 10 inch print (non card mounted) for consideration before a final decision is made (Complete Wedding & Complete Portrait will be 20x16 print). Secondly, there will be no 'Most Promising' categories this year.

John Parris FMPA FBIPP

Sandra Parris LMPA

Parris Photography

13 Hislop Gardens

Hawick TD9 8PQ

Tel: 01450 370523

info@parrisphotography.co.uk

SOUTH WEST

Contact Phil Flowers LMPA on 01458 273 144 or email phil@pffoto.com

WELSH REGION

Contact Collin Davies LMPA on 01792 883274 or email sales@highsocietyphotography.co.uk

WESSEX REGION

Contact Belinda Harvey at bh@harvestudios.co.uk. To keep up to speed with the Wessex region, follow: mpawessex.wordpress.com



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